

















*Sheldon Thomas.*





FAMOUS  
COMPOSERS  
AND THEIR  
WORKS



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# Hear My Prayer O Lord.

1

ORLANDO DI LASSO.

SOPRANO Hear my pray'r, O Lord and let my cry - -

ALTO. Hear my pray'r, O Lord and let my cry-ing come-

TENOR. Hear my pray'r, O Lord and

BASS. Hear my pray'r, O Lord and

- ing come un - - - to thee. Hide not thy face from me in

un - to thee un - - - to thee. Hide not thy face from me in

let my cry - ing come un-to thee. Hide not thy face from me in

let my cry - ing come un-to thee. Hide not thy face from me in

the time of my trouble: incline thine ear un -

the time of my trou - ble: in - cline thine ear

the time of my trou - ble: in - cline thine

the time of my trou - ble: in - cline thine

to me when I call O hear me, O hear

un - to me when I call O hear me and that

ear un - to me when I call O hear me and that

ear un - to me when I call O hear me and that

me and that right soon, and that right soon. For I have

right soon, and that right soon. For

right soon, O hear me and that right soon. For

right soon, O hear me and that right soon.

ea - ten ash - es as it were bread, as it were bread,

I have ea - ten ash - es as it were bread, as it were bread, For

I have ea - ten ash - es as it were bread, and —

For I have ea - ten ash-es as it were bread, and

as it were — bread and — mingled my drink with

I have ea - ten ash-es — as it were bread and min-gled

min - gled my drink with weep - ing, with weep - ing,

min - gled my drink with weep - ing. My

weep - ing. My days are gone like a sha - dow

— my drink — with weep - ing. My days are — gone —

My days are gone like a sha - dow

days are gone like a sha - dow and



and I am wi - thered like grass.

like a sha - dow my \_\_\_\_\_ days are \_\_\_\_\_ gone But

I am wi - thered like \_\_\_\_\_ grass, and I am wi - thered like grass.

I am wi - thered like \_\_\_\_\_ grass, and I am wi - thered like grass.

But thou O Lord shalt en - dure, shalt \_\_\_\_\_ en -

thou O \_\_\_\_\_ Lord, but thou O Lord shalt en - dure,

But thou O \_\_\_\_\_ Lord shalt en - dure for e - ver, but

But thou O Lord shalt en -

dure for - e - - - ver, and thy re - mem -

but thou O Lord shalt en -

thou O Lord, but thou \_\_\_\_\_ Lord \_\_\_\_\_ shalt en -

dure for - e - - - ver, for - - - e - ver

brance and thy re - mem - brance ——— through - out  
 dure for e - - - ver, for e - - - - ver and  
 dure for e - ver for e - - - - ver and thy re - -  
 and thy ——— re - mem - - -

all ge - ne - ra - - - tions, through - out all ge - -  
 thy re - - - mem - brance, thy re - mem - - - brance  
 mem - brance through - out all ge - ne - ra - - - tions through  
 brance

- - ne - ra - - - - - tions.  
 through - out all ge - - - ne - ra - - - tions.  
 - - out all ge - ne - ra - - - - - tions.  
 through - out all ge - - - ne - ra - - - tions.

# Gloria in Excelsis.

FROM THE  
MISSA PAPAE MARCELLI.

PALESTRINA.

Intonation (SOLO.)



**TUTTI.**

**Soprano I.** *mf* Et in ter - ra pax — ho-mi-ni-bus bo - nae vo-lun-ta - tis lau- *cresc. f*

**Soprano II.** *mf* Et in ter - ra pax ho - mi - ni - bus bo - nae vo-lun-ta - tis lau- *f*

**Contralto I.** *f* Bo - nae vo-lun-ta - tis

**Contralto II. and Tenor.\*)** *mf* Et in ter - ra pax ho - mi-ni - bus *ALTO. f* *Tenor tacet.* lau-

**Bass I.** *f* Bo - nae vo-lun-ta - tis

**Bass II.** *mf* Et in ter - ra pax ho-mi-ni - bus *f* lau-

*Tranquillo.* *Vivo.* *p*

da - mus te, be-ne-di-ci-mus te, glori-fi-ca-mus te. Gra-ti-as

da - mus te, be-ne-di-ci-mus te, glori-fi-ca-mus te. Gra-ti-as

be-ne-di-ci-mus te, a-do-ra-mus te, Gra-ti-as

da - mus te, a-do-ra-mus te, glori-fi-ca-mus te. Gra-ti-as *f* *FALL.* *p*

be-ne-di-ci-mus te, glori-fi-ca-mus te. *f*

da - mus te, a-do-ra-mus te, Gra-ti-as *p*

ore - soon - - do - - *f marcato.*  
a - gi - mus ti - - bi pro - pter mag - nam glo - ri - am tu - - am.  
a - gi - mus ti - - bi tu - - am. Do - mi - ne De -  
a - gi - mus ti - - bi *ALTO: crescendo.* Do - mi - ne De -  
a - gi - mus ti - - bi pro - pter mag - nam glo - ri - am tu - am.  
*mf f marcato.*  
pro - pter mag - nam glo - ri - am tu - - am. Do - mi - ne De -  
a - gi - mus ti - - bi Do - mi - ne De -

*f p*  
De - us Pa - ter om - - ni - po - tens. Do - mi - ne Fi - li, Do -  
us, Rex Coe - les - tis. *p* Do - mi - ne Fi - - li, Do -  
us, Rex Coe - les - tis. *p* Do - mi - ne Fi - - li, Do -  
*f ALL.* *p*  
De - us Pa - ter om - ni - po - tens. Do -  
us, Rex De - us Pa - ter om - ni - po - tens. *p* Do -  
us, Rex Coe - les - tis Do - mi - ne Fi - li, Do -

*f p*  
- mi - ne Fi - - li u - ni - ge - ni - te, u - ni - ge - ni - te Je - - su Chris -  
- mi - ne Fi - - li u - ni - ge - ni - te, u - ni - ge - ni - te Je - - su Chris -  
- mi - ne Fi - - li u - ni - ge - ni - te Je - - su Chris -  
*ALTO: ALL.* *mf*  
- mi - ne Fi - - li u - ni - ge - ni - te Je - - su Chris -  
- mi - ne Fi - li, u - ni - ge - ni - te *p*  
- mi - ne Fi - - li u - ni - ge - ni - te Je - - su Chris -

*poco a poco dim.* *pp* *p*  
 te, Je - su Chris - te. Do-  
*poco a poco dim.* *mp*  
 te, Je - su Chris-te. Do-mi-ne De-us, Ag-nus De - i,  
*poco a poco dim.* *mp*  
 te, Je - su Chris - te. Do-mi-ne De-us, Ag - nus De - i, *ALTO.* *p*  
*poco a poco dim.* *pp*  
 te, Je - su Chris - te. Ag - nus De - i, Do-  
*mp* *pp*  
 Je - su Chris-te, Do-mi-ne De-us, Ag - nus De - i,  
*poco a poco dim.* *pp* *p*  
 te, Je - su Chris - te. Do-  
*mp* *sonore.* *cresc.*  
 mi-ne De - us, Ag - nus De - i, Fi - li - us Pa - *cresc.*  
*mp* *cresc.*  
 Fi - li - us Pa - tris,  
*cresc.*  
 Ag - nus De - i, Fi - li - us Pa -   
*ALL.*  
 mi-ne De - us, Ag-nus De - i,  
*mp* *cresc.*  
 Fi - li - us Pa -   
 mi-ne De - us, Ag - nus De - i,  
 tris, Fi - li - us Pa - tris.  
*mf* *f*  
 Fi - li - us Pa - tris, Fi - li - us Pa - tris.  
 tris, Fi - li - us Pa - tris, Pa - tris.  
*mf* *f*  
 Fi - li - us Pa - tris, Fi - li - us Pa - tris.  
 tris, Fi - li - us Pa - tris.  
*mf* *f*  
 Fi - li - us Pa - tris, Fi - li - us Pa - tris.  
 tris, Fi - li - us Pa - tris.

## Tranquillo.

*p dolce.* Qui tol-lis pec-ca-ta mun - - di, *pp* Mi - se-re-re

*p dolce.* Qui tol-lis pec-ca-ta mun - - di, *pp* Mi - se-re-re no - - bis, no -

*p dolce.* Qui tol-lis pec-ca-ta mun - - di, *pp* no - bis, Mi - se-re-re

*p dolce.* Qui tol-lis pec-ca-ta mun - - di, *pp* Mi - se-re-re no - bis,

*p dolce.* Qui tol-lis pec-ca-ta mun - - di, *pp* Mi - se-re-re

*p dolce.* Qui tol-lis pec-ca-ta mun - - di, *pp* Mi - se-re-re no - bis,

*sempre dolce.* no - bis, Qui tol-lis pec-ca-ta mun - di, *un poco cresc.* Sus-ci-pe, sus - - ci-

*sempre dolce.* no - bis, Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - ci -

*sempre dolce.* no - bis, Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - ci - pe

*sempre dolce.* Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - - ci -

*sempre dolce.* no - bis, Sus-ci-pe, sus - ci - pe

*sempre dolce.* Qui tol-lis pec-ca-ta mun - di, Sus-ci-pe, sus - - ci -

*p* pe de-pre-ca-ti-o-nem nos - - tram, de-pre-ca-ti-o-nem nos - -

*p* pe de-pre-ca-ti-o-nem nos - - tram, de-pre-ca-ti-o-nem nos - -

*p* de-pre-ca-ti-o - - nem nos - tram *ALTO:* de-pre-ca-ti-o - - nem nos -

*p* pe de-pre-ca-ti-o-nem nos - - tram

*p* pe de-pre-ca-ti-o-nem nos - - tram

*Vivo.* *espressivo.*

tram. Qui se-des ad dexter-am Pa-tris, mi-se-re - - re no-

tram. *p* *Tranquillo.* Mi-se-re - - re no - bis,

*mf* Qui se-des ad dexter-am Pa-tris, mi-se-re - re no-

tram. *p* *TENOR only.* Mi-se-re - - re no - bis *espressivo.*

*mf* Qui se-des ad dexter-am Pa-tris, mi-se-re - - re

tram. *p* Mi-se-re - - re no - bis.

*TUTTI.* *Vivo.* *marcato.*

- - bis. Quo - niam tu so-lus sanc-tus, tu so-lus Do - - mi-nus,

no - - bis. Quo - niam tu solussanc - tus, tu so-

- - bis. *ALL.* Tu so - lus Do - - mi-nus. *TENOR.*

Quo - - niam tu so-lus sanc-tus, tu - so - lus Do - - mi-nus, tu so-

no - - bis. *Vivo.* Tu so - lus Do - - mi-nus, —

Quo - niam tu so-lus sanc - tus, tu so-

*Lento.* *p* Je - - su Chris - - te, Je - - su Chris - -

- lus al - - tis - si - mus Je - - su Chris - te, *pp* Je - su Chris - -

al - - tis si-mus Je - - su Chris - - te, Je - - su Chris - -

- lus al - - ti - si-mus Je - - su Chris - - te, Je - - su Chris - -

Je - - su Chris - - te, Je - - su Chris - -

- lus al - - tis-si-mus Je - - su Chris - - te, Je - - su Chris - -

*Two.*  
*mp* -te, cum sancto spi-ri - tu in glo-ri - a  
*dolce.* -te, cum sancto spi-ri - tu De - i Pa - tris A -  
*dolce.* -te, *ALTO.* cum sancto spi-ri - tu in glo-ri - a De - i Pa - tris A -  
*mp* *TENOR.* -te, cum sancto spi-ri - tu, cum sancto spi-ri - tu  
*mp* -te, cum sancto spi-ri - tu, *dolce.* in glo-ri - a De - i Pa - tris A -  
 -te, cum sancto spi-ri - tu

*poco a poco crescendo*  
 in glo-ri - a De - i Pa - tris, A - - - men, in glo-ri - a, in  
*poco a poco crescendo* men, De - i Pa - tris, A - - - men, in  
 men, *ALL.* *crescendo* in glo-ri - a De - i Pa - tris, A - - - men, in *ALT.*  
 in glo-ri - a De - i Pa - tris, A - - - men, in  
 - men, in glo-ri - a, *crescendo* in glo-ri - a  
 in glo-ri - a De - i Pa - tris, A - - - men, in

*fal Fine.*  
 glo-ri - a De - i Pa - tris, A - - - men.  
*fal Fine.* glo-ri - a De - i Pa - tris, A - - - men, A - - - men.  
*fal Fine.* De - i Pa - tris, A - - - men, A - - - men.  
*ALL.* *fal Fine.* glo-ri - a De - i Pa - tris, A - - - men.  
*fal Fine.* De - i Pa - tris, A - - - men, *molto marcato* A - - - men.  
*fal Fine.* *marcato* glo-ri - a A - - - men.



# New Repinings.

From the Battle of Tancredi and Clorinda.

Orchestral accompaniment: Three *Viole di braccio* and one *Viole da Gamba*.  
Tenor.

MONTEVERDE.

New re-pin-ings to tor-ments new are  
Stim-ol no-vo s'ug-giunge a pia-ga

add-ed, no-va  
And from hour to hour fast the sting in-creas-es, And now a com-bat must  
d'o-ra in or più si mos-see piu ris-tret-ta si fu la pug-na es-

come with sword to sword in bat-tle en-ga-ging, In fu-ry rush-ing and dash-ing,  
pa-da oprar non gio-va dan-si con po-mi in fe-lo-ni-ti e cru-di

Hel-met and shield will to-geth-er go Clash-ing. Three times with-in his  
coz-zan cogli-el-mi in-sie-mee con gli scu-di tre vol-te il ca-va-

stal-wart arms he pressed her, And with his love he blessed her, And by this treacherous sign,  
lier la don-na strin-ge con le ro-bus-te brac-cia ed al-tre tan-te poi

this dire to - ken, this dire to - ken, Her vows to me are bro-ken. Now as  
*da quei no - di da quei no - di te - na - ci el - la si scin - ge no - di*

less a lov - er true than a foe, ven - geance mad - ly seek - ing, I'll rush to com - bat,  
*di per ne - mi - co e non d'a man - te tor - na - no al fer - ro tor - na - no al fer - ro*

I'll rush to com - bat un - til the bat - tle - field with our blood is reek - ing.  
*tor - na - no al fer - ro e l'u - no el altro il tin - ge di mol - to san - gue.*

When o - ver the strife so near - ly, And pant - ing  
*e sta - no ed an - e - lan - te e ques - te*

from the fray with love de - ri - ded. We'll breathe more free - ly though for aye di - vi - ded.  
*quelli al fin pur si ri - ti - ra e do - po lun - go fa - ti - car res - pi - ra.*

## Sinfonia and Recitative.

from  
ORPHEUS ACT II.

MONTEVERDE.

To be played softly by *Viola da braccio*, *Organo di legno* and *Contrabasso de Viola da Gamba*.

Sinfonia.

## She Sleepeth.

Orpheus sings accompanied only by an organo di legno.

Orpheus

She sleep-eth, but she will wa-ken, By my song cap-tive ta-ken,  
*Ei dor-me, e la mia ce-tra, se pie-tà non im-pe-tra*

from slum-ber gen-tly sha-ken. As sweet my mu-sic falls on her hard-ened  
*nel in-du-ra-to co-re al men' ti son-no fug-gir al mio can-*

heart, Will pi-ty wa-ken. Time waits not, I must be go-ing,  
*tar gi' occhi non pon-no su dun-que à che piu tar-do*

Tis the hour to de-part. The tide is flow-ing. Tis bold-ness oft a-vail-eth, When ar-dent  
*temp' è ben da pro-dar su l'al-tra spon-da s'al-cum non è, ch'il nie-ghi, vag-lia l'ar-*

prayer and fond en-treat-y fail-eth. I'll seize the pres-ent ev-er, For once a chance gone by re-  
*dir, se fu-ron van' i prie-ghi e va-go fior del tem-po l'oc-cas-si-on ch'esser del*

*(Orpheus steps into a boat and continues singing.)*  
 turn-eth nev-er. Wa-ters dark with your  
*col-ta à tem-po. Men-tre ver-san quest,*

si-lent might-y le-gion O give to me my love! O  
*oc-chi a-ma-ri fin mi ren-de-te-mil mio ben. ren-*

give to me my love! O give to me my love, Shades of Plu-to's re-gion!  
*-de-te-mil mio ben. ren-de-te-mil mio ben. Tar-ta-rei nu-mi.*

# Nevermore.

(Siciliana.)

ALESSANDRO SCARLATTI.

Andantino.

Though  
Già

land and sea di- vide us, What- ev- er may be- tide us, My love shall nev- er de- part.  
mai la lon- ta- nan - za fa - rà dall' al- ma mi - - a sva - nir si dolce a- mor

Though seas di- vide us, — What- ev- er be- tide us, — My love shall nev- er de-  
la lon- ta- nan - - za — dall' al- ma mi - a — già mai fa - rà sva-

part. — Shall nev- er- more de - part. Though seas di- vide us, — What-  
- nir — si dol- ce a - mor. la lon- ta- nan - za — dall'

e'er be-tide us, My love shall ne'er de-part, shall nev-er-more de-part.  
 al - ma mi - a Già mai far - à svanir si dol-ce, dolce a - mor.

I shall be con-stant ev - er, My faith shall fail thee nev - er, While  
 E l'alta mia costan - za Non manche - rà se pri - a In

love is in my heart, I shall be constant ev - er, My faith shall fail thee nev - er, While  
 me non manca il cor E l'alta mia costan - za Non manche - rà se pri - a In

love is in my heart, While love is in my heart, While love is in my heart, While  
 me non man-ca il cor, non man - ca il cor, non man - ca il cor non,

love, while love still glows in my heart.  
 non, non man - ca, non man-ca il cor.

Though land and sea di-vide us, What-  
Già mai la lon-ta-nan - za fa -

ev - er may betide us, My love shall ne'er de-part.  
-rà dall' al - ma mi - a Sva - nir si dolce a - mor. Though sea di-vide  
La lon - ta - nan -

us, — What - e'er be - tide us, — My love shall ne'er de -  
- za — dall' al - ma mi - - a — Già mai fa - rà sva -

part Shall nev - er - more de - part. Though sea di - vide us, — What -  
nir si dolce, dolce a - mor. La lon - ta - nan - za — dall'

e'er betide us, — My love shall ne'er de - part, — Shall nev - er - more de - part.  
al - ma mi - a — Già mai fa - rà sva - nir — si dolce, dolce a - mor.

# Quando Corpus Morietur.

Duet. Soprano and Contralto.  
from Stabat Mater.

19

PERGOLESI.

Largo. (♩ = 80)

The musical score is written for piano and vocal duet. The piano part begins with a *p* dynamic and *espress.* marking, featuring a steady eighth-note accompaniment. The vocal duet enters with the lyrics "Quan - do cor - pus". The Soprano part is marked *sostenuto* and the Contralto part is marked *sostenuto*. The piano accompaniment includes dynamic markings of *cresc.*, *fz*, *dim.*, and *pp*. The vocal parts continue with the lyrics "mo - ri - e - tur, Fac ut an - i - mae do - cor - pus mo - ri - e - tur,". The score is in G minor (three flats) and common time.

*p espress.*

*cresc.* *fz* *dim.* *cresc.*

*SOPRANO. sostenuto*  
Quan - do cor - pus

*CONTRALTO. sostenuto*  
Quan - do

*f* *dim.* *pp*

mo - ri - e - tur, Fac ut an - i - mae do -  
cor - pus mo - ri - e - tur,



ne - tur. Pa - - ra - di - -

Fac ut an - - i - mæ do - ne - tur, Pa - - ra -

*cresc.*

- - si glo - - ri - a. Quan - do

di - si glo - - ri - a. Quan - do cor - -

*f dim. p*

cor - pus mo - - ri - - e - - tur, Fac ut

pus mo - - ri - - e - - tur, Fac ut

*f*

an - i - mae do - ne - tur, Pa - ra - di - si glo - ri -

an - i - mae do - ne - tur,

*dim*

a. Pa - ra - di - si glo - ri - a, Pa - ra -

Pa - ra - di - si glo - ri - a,

*cre - - scen - - do f f<sub>z</sub> pp*

di - si glo - ri - a.

Pa - ra - di - si glo - ri - a.





men, A - - -

A - - - - -

*gives*.....

This system contains the first system of a musical score. It features a vocal line with lyrics 'men, A - - -' and a piano accompaniment. The piano part includes a treble and bass staff. The tempo marking 'gives' is written below the piano staff.



men, A - - - men,

men, A - - - men,

This system contains the second system of the musical score. The vocal line continues with 'men, A - - - men,' and the piano accompaniment provides harmonic support.



A - men, A - men, A - men A - men, A - men,

This system contains the third system of the musical score. The vocal line features the phrase 'A - men, A - men, A - men A - men, A - men,'. The piano accompaniment continues with chords and melodic lines.



A - men, A - men, A - men, A - men, A - men.

This system contains the fourth and final system of the musical score. The vocal line concludes with 'A - men, A - men, A - men, A - men, A - men.' The piano accompaniment ends with a final chord.

# Deep Shaded Forest.

ROMANCE  
from  
WILLIAM TELL.

ROSSINI.

Andantino.

MATILDA.

Deep - sha-ded fo - rest, so lone and for - sa - ken,  
Sel - va o - pa - ca, de - ser - ta bru - ghie - ra,

how to my soul is thy so - li - tude dear! — where waves the  
qual pia - cer vo - stra vi - sta mi da! — so - - vra

pine, by the stor - - my blast sha - - ken, there my se - cret,  
mon - - ti o - ve il tur - - bi - ne im - pe - - ra al - la cal - ma,

there my se-cret let me breathe free from fear, and my voice  
*al - la cal-ma il mio cor s'a - pri - rà! e - co sol,*

and my voice none save e - - cho shall  
*e - co sol le mie pe - - neu-di -*

hear, none save e-cho e'er shall hear, none shall  
*rà, le mie pe - neu - di - rà, u - di -*

hear!  
*rà!*

Thou bright moon thro' the blue hea-ven  
*Tu bell' a - - stro al cui dol - - ce ri -*

glid - ing, o'er my path, shed thy beams calm and clear, —  
*fles - so, il mio pas - so va - gan - - do sen va,*

straight where he tar - - ries my fond foot-steps guid - - ing,  
*tu mi ad - di - - ta o-ve Ar - nol - - do s'ag - gi - - ra,*

all my se-cret, all my se-cret will I pour in his ear,  
*a lui so - lo, a lui so - lo il mio cor s'a - pri - rà!*

and my voice, — and my voice none save  
*e - co sol, e - co sol le — mie*

e - - cho shall hear none — save — e-cho e'er shall  
*pe - - neu-di - rà le — mie — pe - neu - di - -*



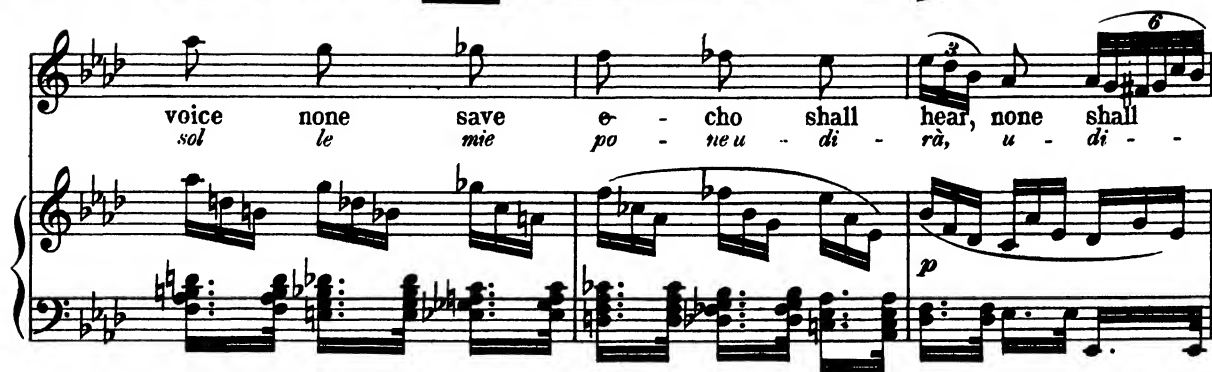
hear, none shall hear, and my voice none save  
*rà, u - di - rà, e - co sol le mie*

*ff*



e - - cho shall hear, none shall hear, and my  
*pe - - ne u - di - rà, u - di - - rà, e - co*

*p* *ff*



voice none save e - cho shall hear, none shall  
*sol le mie po - ne u - di - rà, u - di - -*

*p*



hear, none shall hear, none shall  
*rà, e - co sol e - - - - co*

*3*



hear!  
*sol!*



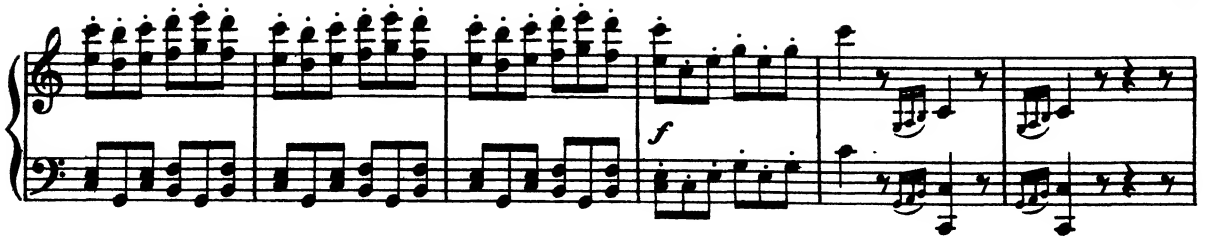
Lo: the Factotum  
CAVATINA

from the Barber of Seville.

Allegro vivace.

ROSSINI.

This musical score is for a Cavatina from Rossini's opera 'The Barber of Seville'. It is in 3/8 time and D major. The tempo is 'Allegro vivace'. The score is written for piano and features a variety of textures and dynamics. It begins with a forte (ff) piano introduction in the left hand, while the right hand plays a melodic line. The piece is divided into several systems, each with a first ending marked '1'. The dynamics range from piano (p) to fortissimo (ff), and it concludes with a crescendo (cresc.) in the right hand. The notation includes many slurs, ties, and repeat signs, indicating a complex and lively performance.



## FIGARO

Lo the fac - to - tum of this gay place I come! La la  
 Lar - goal fac - to - tum del la cit - tà, lar - go! la la

la la la la la la la la! When in my shop I ex-hib-it my face all  
 la la la la la la la la! pre - sto a bot - te - ga, l'al-ba è gia, pre -

come la la la la la la la la la la  
 sto! la la la la la la la la la la

All say I'm the dan - dy clev - er and han - dy, plea - sant and  
 Ah! che bel vi - vere, che bel pia - ce - re, che bel pia -

gay. Still in de - mand all night and day, all night and day.  
 ce - re per un bar - bie - re di qua - li - tà, di qua - li - tà!

Ah! bravo Fi - ga - ro, bra - vo, bra - vis - si - mo, bra -  
 Ah! bravo, Fi - ga - ro, bra - vo, bra - vis - si - mo, bra -

*fp*

vo! la la la la la la la la la la! For - tune on  
 vo! la la la la la la la la la la! For - tu - na -

*p* *f* 1 *fp*

Fi - ga - ro ne - ver can frown; bra - vo! la la la la la la la la  
 tis - si - mo per ve - ri - tà, bra - vo! la la la la la la la la

*f* *p*

la la! For - tune on Fi - ga - ro ne - ver will frown, all his de -  
 la la! For - tu - na - tis - si - mo per ve - ri - tà, for - tu - na -

*f* *ff*

serts 'tis her care still to crown la la la la la la la la la la  
 tis - si - mo per ne - ri - tà, la la la la la la la la la la

*p* *cresc.*

la la la la la la la!  
 la la la la la la la!

*f*

At work or at  
 Pronto a far

*p*

play, by night or by day, there's nothing a miss e'er can hap-pen to me, in ci - ty or  
 tut - to la notte il giorno, sempre d'in - tor - no in gi - ro stà. Miglior cuc -

place, one more fit for the race of wit and dex - ter - i - ty ne-ver can be. la la la  
 ca - gna per un bar - bie - re, vi - ta più no - bi - le no non si dà, la la la

la la la la la la la la la la la la la la la la!  
la la la la la la la la la la la la la la la la!

*cresc.* *f* *p*

My comb and my ra-zor, my lan-cet they  
Ra - so - ri, pet - ti - ni, lan-cette e

praise, or my scis-sors for trim-ming stray locks in-to grace, my pow-der puff  
for - bi - ci al mio co - man - do tut - to qui stà, lan-cet - te e

blowing, perfumes about throwing, with lather or curls I be-diz-en each face. Then by my  
for - bi - ci, ra - so - ri, pet - ti - ni, al mio co-man - do tut-to qui stà. Vi è la ri-

trade sirs, I could give aid sirs, and quick re -  
 sor - sa poi del me - stie - re col - la don -

cov - er each sigh - ing lov - er, and quick re - cov - er la la la  
 net - ta, col ca - va - lie - re, col - la don - net - ta, la ran la

la la each sigh - ing lov - er la la la la la la!  
 ra, col ca - va - lie - re, la ran la la la la!

*p dolce.*

All say I'm the dan - dy, cleve - er and han - dy, al - ways in de -  
*Ah!* che bel vi - ve - re, che bel pia - ce - re, che bel pia -

mand both night and day, both night and day, both night and day.  
 ce - re per un bar - bie - re di qua - li - tà, di qua - li - tà.

Ev'-ry one call - ing me,  
*Tut - ti mi chie - do - no,*

pull-ing and haul - ing me  
*tut - ti mi vo - glio - no,*      Young lads and las-ses,  
*don - ne, ra - gaz-zi,*

doat-ing old as - ses,  
*vec - chie, fan - ciul - le,*      some want-ing shav-ing,  
*quà la par - ruc - ca,*

or in love rav - ing,  
*pres - to la bar - ba,*      Quick! come and dress me,  
*quà la san - guig - na,*

a Bil - let doux, bless me!      Ev'-ry one call - ing, one pull-ing and  
*pres - to il bi - gliet - to;      tut - ti mi chie - do - no, tut - ti mi*

haul - ing me, want - ed by ev - ry one, here and there forc'd to run some want - ing  
vo - glio - no, tut - ti mi chie - do - no, tut - ti mi vo - glio - no qua la par -

*cresc.*

shav - ing or in love rav - ing, ev - ry one call - ing me, Here! Fi - ga - ro!  
ruc - ca, la bar - ba: pres - to il bi - gliet - to ci, Fi - ga - ro,

*f*

Fi - ga - ro! Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro,  
Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro,

Fi - ga - ro, Oh! zounds what a bawl - ing, con - fu - sion and call - ing, whilst  
Fi - ga - ro! Oi - mè, oi - mè! che fu - ria, oi - mè! che

*ff*

squall - ing La - dies, dear La - dies, Gen - tle - men pray, To each in your  
fol - la, un al - tra vol - ta! per ca - ri - tà, per ca - ri -



turn I've some - thing to say! La - dies, dear La - dies, Gen - tle - men  
 tà, per ca - ri - tà! ma al - la vol - ta, ma al - la

pray, to each in your turn I have some-thing to say!  
 vol - ta, ma al - la vol - ta, per ca - ri - tà!

Fi - ga-ro! I'm here!  
 Fi - ga-ro! son quà,

Fi - ga-ro! oh dear Fi - ga - ro here, Fi - ga - ro  
 Fi - ga-ro! son quà, Fi - ga - ro quà, Fi - ga - ro

there, Fi - ga-ro what, Fi - ga-ro where, Fi - ga-ro high, Fi - ga-ro low, Fi - ga-ro  
 là, Fi - ga-ro quà, Fi - ga-ro là, Fi - ga-ro sù, Fi - ga-ro giù, Fi - ga-ro

come, Fi - ga - ro go, thus like a shut-tle-cock struck to and fro, be - tween lov - ers and  
 sù, Fi - ga - ro giù, pron-to, pron-tis - si - mo son come un ful-mi - ne, so - no il fac -

cus - to - mers fly-ing I go, struck to and fro! fly-ing I go, struck to and  
 to - tum del - la cit - tà, del - la cit - ta, del - la cit - ta, del - la cit -

*cresc.*

fro, fly-ing I go.  
 -ta, del - la cit - tà!

*f* *dim.*

*Più mosso.*

Ah! bra-vo, Fi - ga - ro, bra vo, bra - vi - si-mo; ah! bra-vo, Fi - ga - ro, bra-vo, bra -  
 Ah, bra-vo, Fi - ga - ro, bra-vo, bra - vis - si-mo! ah, bra-vo, Fi - ga - ro, bra-vo, bra -

*p*

-vi - si-mo, O what a for-tu-nate fel-low, a for-tu-nate fel-low, a for-tu-nate fel-low am  
 vis - si-mo! a te for - tu - na - tis - si-mo, te for - tu - na - tis - si-mo - non manche -

I. ah! bra-vo, Fi - ga - ro, bra-vo, bra - vis - si - mo, oh! bra-vo, Fi - ga - ro, bra-vo, bra -  
rà, ah, bra-vo, Fi - ga - ro, bra-vo, bra - vis - si - mo, ah, bra-vo, Fi - ga - ro, bra-vo, bra -

-vis - si - mo, oh! what a for-tu-nate fel-low, a for-tu-nate fel-low, a for-tu-nate fel-low am I!  
-vis - si - mo! a te for - tu - na - tis - si - mo, te for - tu - na - tis - si - mo non manche rà,

night and day thus pas-ses in this bus-y place, Shaving gallants, pleasing las-ses, smoothing a heart ora  
so - no il fac - to - tum del - la cit - tà, so - no il fac - to - tum del - - la cit -

face, thus my hap-py moments fly, oh what a for-tu-nate fellow am I, what a for-tu-nate fellow am  
-tà, del - la cit - - tà, del - - la cit - - tà, del - la cit - -

I!  
-tà.

## Gentle Goddess.

CAVATINA  
from NORMA.

NORMA.

BELLINI.

Andante sostenuto assai.

Mo - - - na hear us, shed up-  
Ca - - - sta Di - - va, ca - sta

*pp tutta legato.*

on us thy sil-ver ra - - diance, Mo - - - na  
Di - va, che i - nar-gen - - ti, Que - - - ste

hear us, at thy al - tar, at thy al - tar see us  
sa - - cre, que - ste sa - cre, que - ste sa - cre an-ti - - che

ben - ding, Oh, a - vert thou the ill im -  
pian - te. A noi vol - - gi il bel sem -

pen - ding Oh a - vert thou, oh a - vert the ill im -  
bian - te, A - noi vol - gi, a noi vol - gi! bel sem -

pen - ding, the ill im -  
bian - te, il bel sem -

pen - ding, Spread a - round thy heavn - ly light,  
bian - te Sen - za nu - bee sen - za vel,

heav'n  
sen -

ly light,  
za vel,

Yes,  
si heav'n -  
sen -

ly light.  
za vel.

Cl.  
Ob.  
Cor.

Mo - na, oh hear us, hear us  
Tem - pra, o Di - va, tem - pra

*pp*

pray for thy gen - tle gui - dance, Mo - na, oh  
tu de' co - ri ar - den - ti, tem - pra an -

hear us, These im - pa - tient, these im - pa - tient hearts re -  
- co - ra, tem - pra anco - ra, tem - pra ancor lo ze - lo au -

-press thou, With thy qui - et thy chil-dren bless thou, With thy  
da - ce, spar - gi in ter - ra ah quel - la pa - ce, spar - gi in

qui - et, with thy qui - et, oh bless  
ter - ra, spar - gi in ter - ra quella pa

*sempre cresc. al*

*f sempre cresc. al*

us, Let thy peace, oh let thy peace shine on our  
ce che re - gnar, re - gnar tu fai, tu fai nel

*ff* *smorz.*

night, oh shine  
ciel tu fa -

*a piacere*

on our night.  
nel ciel.

*a piacere*

# In Silence All Lay Slumbering.

43

## CAVATINA

from

Lucia di Lammermoor

DONIZETTI.

*Larghetto.*

Wind and Brass

*p*

Cl. Viola sustain.

*p*

*string.*

*LUCY.*

*p*

In si - lence all lay slum - be - ring, Dark was the night, and o'er -  
Reg - na - va nel si - len - zi - o al - ta la not - te e

clou - ded. No star was gleaming, the pal - lid moon  
bru - - na col - pia la fon - te un pal - li - do

Cor. Fag.

In veils of storm was shrou - ded. When on the air a  
rag - gio di te - tra lu - - na. quan - do un som - mes - so

Viola, Cor. & Fag. sustain.



*affrett.*

sigh was borne, And then a sor - rowing wail, I  
 ge - mi - to fra l'au - re u dir si fè - - ed

*F1.*

*affrett.*

*f presto.*

saw her, on the mar - gin of the tide. There stood a shadow, there stood a shadow.  
 ec - co, ec - co su quel mar - gi - ne. lom - bra mostrar - si, lom - bra mostrar - si a,

*f affrett. colla parte.* *p*

*(Covering her face with her hand.)*

pale. Ah! She mov'd her lips as if to speak,  
 me, Ah! Qual di chi par - la, muo - ver - si

*Cl. atempo.*

*f* *p*

*strings pizz.*

But I, a - las, could not hear her, Then, as in war - ning she  
 il lab - bro su - o ve - de - - a, e con la ma - no e -

way'd her hand, I did not dare draw near her,  
 sa - - ni - me chia - mar - mi a sè pa - re - - a;

*Vln. Fl.* *p*

*cresc. ed. affrett. a poco.*

And while I watch'd her mo - tionless, She va - nish'd from my  
*stet - te un mo - men - - to im - mo - - bi - le, poi rat - ta di - le -*

Cl. Fl. Cl. Fl. Tutti.

*cresc. ed. affrett. a poco.*

Tempo I.

sight. And o'er the stream - let's sil - ver tide Shone  
*- giù e l'on - da pria sì lim - pi - - da di*

Fl. Cl. with voice.

Tempo I.

Harp.

forth a lu - rid light, the streamlet's sil - ver tide shone with a lu - rid  
*san - gue ros - sig - - gio, sì, pria sì lim - pi - da di sangue ros - seg -*

strings.

light, there shone a lu - rid light, ah, a lu - rid  
*giù, sì, pria sì lim - pi - da ah, - - - - - si ros - seg -*

*p*

Allegro. ALICE.

light. Pre - - - sage of sor - - - row, that  
*giù. Chia - - - ri, oh Di - - - o! ben*

Vins.

Allegro.

*p*

vi - - sion fore-bo - - ded! Thus do I  
chia - - ri e tri - - sti nel tu - - o

fear thy fu - - ture is clou - - ded!  
dir pre-sa - - gi in - ten - - do!

Dea - - rest Lucy, I pray thee fore-go thy fa - tal love, ere grief o'er-  
Ah Lu - ci - a, Lu - ci - a, de - si - sti da un a - mor co - si tre -

*LUCY.*  
whelm thee. Grief dis - sol - veth be - neath his glances, life is  
men - - do. E - gli è lu - ce, a' gior - ni mie - i, è con-

*rall.*

rap-ture, life is rap-ture when he, when he is near.  
for-to, è oon-for-to al mi-o, al mi-o pe - - nar.

*colla parte.*

*Moderato.*

Fl. *Ci.*

Strings & Harp. *p*

Vln. *Cor. & Fag.*

*Tutti.*

*cresc.*

*f*

*p*

Strings & Harp.

*p a tempo.*

Were he but here, oh ecs - ta-sy, Nought should I know of sor - row,  
Quan-do ra-pi-to in e - sta-si del più co-cen - te ar - do - re,

*a tempo.*

Bring me a hap - py mor - row, Oh love, to thee I pray, Oh  
col fa-vel-lar del co - re mi giu - ra e - ter-na fê, gli af-

*p*

let my fears be now for-got, One hour of joy, oh grant \_\_\_\_\_ me,  
*fan - ni miei di - men - ti - co, gio - ja di vie - ne il pian - to*

Let words of love en - chant \_\_\_\_\_ me, Let trou - ble now flee a -  
*par - mi che a lui d'ac - can to si schiu - du il ciel per*

way, \_\_\_\_\_ let trou - ble now flee a -  
*me, si schiu - da il ciel per -*

way, \_\_\_\_\_ now flee a -  
*me, si schiu - da il ciel per -*

*Poco piu mosso.*  
 way, One hour of joy, one  
*me, a lui d'ac - can - to, si*

*ff Poco più.* *p* *ff*

bright hour - - - of joy - - - grant - - - me, ah! - - -  
*schiu - da - - - il ciel - - - per - - - me, ah! - - -*

*p*

- - - let trou - ble flee for e'er a - way. One  
 - - - *si schiu-da il ciel, il ciel per me, a*

*f*

hour, one hour of joy, one bright hour - - - of  
*lui d'ac - can - - - to, si schiu - da - - - il*

*p* *ff* *p*

joy - - - grant - - - me, ah! - - - let trou - ble  
*ciel, - - - per - - - me, ah! - - - si schiu-da il*

flee for e'er a - way one hour, oh, grant one hour of  
 ciel, il ciel, per me, sì, st, a lui d'ac - can - - -  
 Heav'n all thy wish - es  
 Gior - ni d'a - ma - ro

*f sempre*

joy, grant, oh, grant one hour - - - of joy.  
 - to par sì schiu - da il ciel - - - per me.  
 grant thee, may'st thou ne - ver rue this day.  
 pian - to sì sap - pre - sta - no per te.

# To This Heart So Truly Beating.

ARIA from LA VESTALE.

SPONTINI.

Andante espressivo.

thee! *cret,* To this heart so tru-ly beat-ing, En-trust the grief that sad-dens  
*Dans le sein d'un a-mi fi-dè-le tu orains d'épancher ton se-*

thee, En-trust the grief that sad - - dens thee! Ah! none like  
*craius d'é-pan-cher ton se-cret? Tu ne me vois*

me, could share thy pain, none like me. Ope' thy  
*plus, ne me vois plus qu'à re-gret: voi-là*



soul in a trust-ful greeting For none like me, — could share thy  
 donc le prix de mon zè - le Tu ne me vois plus, — tu ne me vois

pain, — none like me. There ope — thy soul in trust-ful  
 plus — qu'à ne - gret: voi - là donc le prix — de mon

*cresc.* *pp*

greet - ing. At thy si - lence I re -  
 zè - le! Ta re - ser - ve à mon

*sf* *p*

pine Though 'tis hard, — fain I'd bear it Wert  
 cœur se - rait moins — im - por - tu - ne, si

*sf* *p* *sf*

joy that in secret were thine. But thy pain I now must share it, I now must  
 tu me cachais ton bon-heur; mais d'un a - mi dans l'in - for - tu - ne dans l'in - for -

*p* *sf*

share it. This right of true friend - ship is  
 tu - - ne je veux par - ta - ger la dou -

*ad libitum*  
 mine, This right, this right of true friend - ship is  
 leur, je veux, je veux par - ta - gér la dou -

*cresc.*

*più moto.*  
 mine. But thy pain I now must share it, This  
 leur, mais d'un a - mi dans l'in - for - tu - ne je

*ff* *più moto.* *pp* *sempre stacc.* *ff*

right of true friendship is mine, This right of true friendship is  
 veux par - ta - ger la dou - leur, je veux par - ta - ger la dou -

*pp* *ff*

mine.  
 leur.

*ff*

## Pie Jesu.

from the  
REQUIEM FOR MENS VOICES.

CHERUBINI.

Adagio.  $\text{♩} = 50$ Clarinets in B $\flat$ 

Fagott.

Tenor I.

Tenor II.

Bass.

Trombone bass

*dolce assai.*

*a 2.<sup>a</sup> pp*

*Adagio.* *dolce assai.*

Pi - e Je - su, Do - -

*dolce assai.*

Pi - e Je - su, Do - -

*dolce assai.*

Pi - e Je - su, pi - e Je - su, Do - -

*pp*

*dolce assai.*

*pp*

*pp*

- mi - ne, do - na e - is re - qui - em,

- mi - ne, do - na e - is re - qui - em, *dolce assai.*

- mi - ne, do - na e - is re - qui - em,

*pp*

*dolce assai.*

pi - e Je - su, Do - - mi - ne, do - na e - is do - -

*dolce assai.*

pi - e Je - su, Do - - mi - ne, do - na e - is, do - na

Je - su, pi - e Je - su, Do - - mi - ne, do - na e - is do - na




*dolce assai*  
*pp*

- na e - is re - - - qui - em,  
e - is re - - qui - em,  
e - is re - - qui - em, *dolce assai.* pi - e Je - su,



*dolce assai.*  
*dolce assai.*

pi - e Je - su, Do - - - mi - ne do - na e - is re - - - qui -  
pi - e Je - su, Do - - - mi - ne do - na e - is re - - - qui -  
pi - e Je - su, Do - - - mi - ne do - na e - is re - - - qui -



- em sem - pi - ter - - - nam, re - qui - em sem - pi - ter - -  
- em sem - pi - ter - - nam, re - - qui - em  
- em sem - pi - ter - - nam, re - - qui - em sem - pi -

nam, pi-e Je-su, Do-mi-ne, do-na e-is re -  
sem-pi-ter nam, pi-e Je-su, Do-mi-ne, do-na e-is re-qui-  
ter nam, pi - - e Je-su, Do-mi-ne, do-na e-is re-qui-

- - qui-em sem-pi-ter - - - - - nam  
em sem-pi-ter - - - - - nam  
em sem - - - - - pi-ter - - - - - nam

*dolce.*  
*dolce.*  
*dolce.*  
*dolce assai.*

# Guide Thou My Steps

57

ARIA  
from the  
WATER CARRIER

CHERUBINI.

Allegro.

MIKELI.

Guide thou my steps, oh boun - teous  
Gui - de mes pas, ô Pro - vi -

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole note, followed by a half note, and then a quarter note. The piano accompaniment starts with a forte (f) dynamic and includes a piano (pp) section. The lyrics are in French and English.

Hea - ven, and to my pro - ject grant suc - cess! oh let the  
den - ce, d'mon-plan se - con - de le suc - cès! ah! pour moi

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a melodic line with some grace notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The lyrics continue in French and English.

pow'r to me be giv - en to bring them joy and hap - pi -  
quel - le jou - is - san - ce, d'sau-ver deux è - poux, deux Fran -

The third system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains its rhythmic structure. The lyrics are in French and English.

ness! no, there is not the wide world o - ver one re - com -  
cais! non, il n'est point dans la na - tu - re de sou - ve -

The fourth and final system of the musical score on this page. It concludes the vocal and piano parts. The vocal line ends with a long note. The piano accompaniment features a final cadence. The lyrics are in French and English.

-pense would me con - tent — like that small voice re - peat - ing  
 - nir plus ca - res - sant, — que ce - lui qui tout bas mur

ev - - er: I sav'd from harm the in - no - cent, I  
 mu - - re: j'ai se - cou - ru, j'ai sau - vè l'in - no - cent, j'ai

sav'd from harm the in - no - cent, sav'd the in - no -  
 se - cou - ru, j'ai sau - vè l'in - no cent, j'ai sau - ve l'in - no -

cent, sav'd the in - no - cent, sav'd the in - no - cent,  
 cent, j'ai sau - vè l'in - no - cent j'ai sau - vè l'in - no - cent,

Tho' in a  
 Si dans u

mean ob - scure ex - ist - ence, by fate's de - cree my  
*ne obs - cu - re in - di - gen - ce, par le des - tin je*

lot was cast, in aid - ing those who need as -  
*fus je - tè, tà - chons du moins qu'à mon e - xis -*

sist - - ance, my days re - main - - ing shall be pass'd;  
*ten - - ce soit - - u - tile à l'hu - ma - ni - té;*

that when my earth - - ly course is end - - ed, they who will  
*et - - qu'un jour mon hum - ble pous - siè - - re fas - - se*

o'er my grave la - ment, may say: "The help - - less  
*di - re a quel - que pas - sant: "C'est un hom - me em - plo - - ya*



he de - fend - - ed, and sav'd from harm the in - - no -  
 sa car - riè - - re, à se - cou - rir, à sau - ver l'in - no -

cent, and sav'd from harm the in - - no - cent, sav'd the  
 cent, à se cou - rir, à sau - ver l'in - no - cent, à sau -

in - - no - cent, sav'd the in - - no - cent, sav'd the in - no  
 ver l'in - no - cent, à sau - ver l'in - no cent, à sau - ver l'in - no -

cent." How to act? Oh! Hea - - ven  
 cent." Que ré - soudre? O ciel! et que

guide me, for my dear chil - dren I must care,  
 fai - - re je - - me dois à mes deux en - fans,

if some ill should now be - tide me, who would watch  
 je me dois à mon pau - vre pè - re? c'est à

o'er my fa - ther dear? But still that voice, re -  
 moi d'oi - gner ses vieux ans. Mais, à la voix de

peat - ing e - ver ur - ges me to - ful - fil my in - tent:  
 la na - tu - re s'u nit ce cri si doux, si puis - sant,

to aid the weak be thy en - deav - - our, to save from  
 qui tou - jours là tout bas mur - mu - - re: ai - de ton

harm the in - no - cent, to save from harm the in - no -  
frère, et sau - ve l'in - no - cent, ai - de ton frère, et sau - ve l'in - no -

cent, from harm the in - no - cent, from  
cent, et sau - ve l'in - no - cent, et

*f* *f* *p* *sf*

harm the in - no - cent, th'in - no - cent, th'in - no -  
sau - ve l'in - no - cent, l'in - no - cent, l'in - no -

*p* *f*

- cent.  
- cent.

# From The Fields, From The Grove.

AIR for TENOR

from "MEPHISTOPHELES"

A. BOITO.

Larghetto ♩ = 42

FAUST.

*meditating.*

From the fields, from the grove, Where the  
Da - i cam - pi, da - i pra - ti, che in -

Larghetto ♩ = 42

*dolce.*

*legato.*

*pp*

*p*

*pp*

moon - light is flow - ing My heart is still glow - ing With  
non - da la not - te, che in - non - da la not - te, da - i

heav - en - ly love. Ov - er vale, — ov - er wood, — does the  
que - ti sen - tier ri - tor - no e di pa - ce di

*pp*

*pp*

calm, of the night shed a mys - ic and sa - cred — de -  
cal - ma pro - fon - da son pie - no, di sa - cro — mi -

*a tempo*

*rall.*

*accel.  
rinforz. e legatissimo.*

*rall.*

*pp*

*p dolce.*

light, The tur - bu - lent thoughts in my breast — Give way to an ex - quis - ite  
 ster. Le tor - ve pas - sio - ni del co - re s'as - son - nano in placido ob -

*p legato dolce.*

*a piacere.*

rest. My mind is all given To love for my neighbor and yearning for heav'n.  
 bli - o, mi fer - ve sol - tan - to l'amo - re dell'uo - mo! l'a - mo - re di Dio!

*cresc.*

Ah! From the fields and the grove I re - turn to read some an - cient  
 Ah! da - i cam - pi, da - i pra - ti ri - tor - no e ver - so l'E - van -

*col canto smorz. subito*

volume, and 'tis the ho - ly Fa - thers I shall me - di - tate.  
 gel mi sen - to at - trat - to, m'ac - cin - go a me - di - tar. *dolciss*

*legatissimo cresc. col canto. pp e*

*pp*

*morendo.*

# Afar And Afar On An Ocean.

65

DUET for SOPRANO and TENOR  
from "MEPHISTOPHELES"

FAUST and MARG. (embracing and gazing into each other's eyes and whispering together.) A. BOITO.

Adagio.  $\text{♩} = 40$

MARG.

A-far, and a-far on an o - cean Just sleep-i-ly breath'd in-to mo-tion,  
Lon-ta - no, lon-ta - no, lon-ta - no sui flut - ti d'un am - pio oce-a - no

FAUST.

A-far, and a-far on an o - cean Just sleep-i-ly breath'd in-to mo-tion,  
Lon-ta - no, lon-ta - no, lon-ta - no sui flut - ti d'un am - pio oce-a - no

Adagio.

*pppp*

*Seo.*

*Seo.*

'Mid fresh-en-ing scent of the sea, 'Mid palm trees and flow-ers and fountains,  
frai ro - ridi ef-flu - vi del mar, fra l'al - ghe, frai fior, fra le pal-me,

'Mid fresh-en-ing scent of the sea, 'Mid palm trees and flow-ers and fountains,  
frai ro - ridi ef-flu - vi del mar, fra l'al - ghe, frai fior, fra le pal-me,

*Seo.*

*Seo.*

With hav - ens en-clos - ed by mountains, An is - land appear - eth to me.  
il por - to dell' in - ti - me cal - me, l'az-zur - rai - so - let - ta mappar.

With hav - ens en-clos - ed by mountains, An is - land appear - eth to me.  
il por - to dell' in - ti - me cal - me, l'az-zur - rai - so - let - ta mappar.

*L.H.*

*Seo.*

*Seo.*

I see in the hal-cy-on weath-er Glad forms that are wand'-ring to-geth-er,  
*M'appa-re sul cie-lo se-re-no ri-cin-ta d'un ar-co-ba-le-no*

I see in the hal-cy-on weath-er Glad forms that are wand'-ring to-geth-er,  
*M'appa-re sul cie-lo se-re-no ri-cin-ta d'un ar-co-ba-le-no*

*Ad.*

Like clouds where the sum-mer light beams. Their fear and their toil-ing is ov-er. They  
*spec-chian-te il sor-ri-so del sol. La fu-ga dei li-be-riaman-ti spe-*

Like clouds where the sum-mer light beams. Their fear and their toil-ing is ov-er. They  
*spec-chian-te il sor-ri-so del sol. La fu-ga dei li-be-riaman-ti spe-*

*L. H. rallivando. un poco più*

*Ad.*

*f un poco accel. string.*

wander on, lov-er by lov-er and find here the home of their dreams, the sweet home of their  
*ran-ti, mig-ran-ti, rag-gianti di-ri-ge a quel-li-so-la il vo-lo, a quel-l'i-so-la il*

wander on, lov-er by lov-er and find here the home of their dreams, the sweet home of their  
*ran-ti, mig-ran-ti, rag-gianti di-ri-ge a quel-li-so-la il vo-lo, a quel-l'i-so-la il*

*ff accel. ben estamente col canto più rapido. rall.*

*Ad.*

*a tempo* *pp* *cresc.*

dreams. Their fear and their toil-ing is o - ver, their fear and their toil-ing is o - ver. They  
*vol.* *La fu - ga dei li - be - ri aman - ti,* *la fu - ga dei li - be - ri aman - ti spe -*

dreams Their fear and their toil-ing is o - ver, their fear and their toil-ing is o - ver. They  
*vol.* *La fu - ga dei li - be - ri aman - ti,* *la fu - ga dei li - be - ri aman - ti spe -*

*a tempo* *ppp* *cresc.*

*Seo.* \* *Seo.* \*

*dim.*

wander on, lover by lover, And find here the home of their dreams, the sweet home of their  
*ran - ti, migranti, raggianti di - ri - ge a quel - l'i - so - la il vol, a quel - l'i - so - la il*

wander on, lover by lover, And find here the home of their dreams, the sweet home of their  
*ran - ti, migranti, raggianti di - ri - ge a quel - l'i - so - la il vol, a quel - l'i - so - la il*

*dim.* *rall.*

*ppp* *pppp*

dreams. A - far and a - far on an o - cean, a - far and a - far on an o - cean.  
*vol.* *lon - ta - no, lon - ta - no, lon - ta - no, lon - ta - no, lon - ta - no.*

dreams. A - far and a - far on an o - cean, a - far and a - far on an o - cean.  
*vol.* *lon - ta - no, lon - ta - no, lon - ta - no, lon - ta - no, lon - ta - no.*

*ppp* *morendo*

*Seo.* \* *Seo.* \*



# Gigue.

from  
"PIECES LYRIQUES."

G. SGAMBATI Op. 23 N° 6.

*Allegro vivace.*

*f*

*Red. \** *Red. \** *Red. \**

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*p dolce e tranquillo*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

*un poco cresc.* *mf espress.* *più cresc.* *poco rit.* *a tempo. risvegliato.*

*f* *f*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \**

First system of the musical score. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#). The system includes the instruction *pp subito* and the marking *una corda* below the left hand.

*pp subito*  
una corda

Second system of the musical score. The right hand continues with chords and moving lines. The left hand has some rests and then resumes the accompaniment. The system ends with a fermata and the instruction *f* above the right hand.

*f*  
Red. tre corde

Third system of the musical score. The right hand features a melodic line with many accidentals. The left hand provides a consistent eighth-note accompaniment. The system includes the instruction *f* at the beginning.

*f*  
Red. \*

Fourth system of the musical score. The right hand continues with a complex melodic line. The left hand has some rests and then resumes the accompaniment. The system includes the instruction *più cresc.* above the right hand.

*più cresc.*  
Red. \*

Fifth system of the musical score. The right hand starts with a *ff* dynamic and then moves to *dimin.* and *p*. The left hand has some rests and then resumes the accompaniment. The system includes the instruction *tranquillo* above the right hand and *cresc.* at the end.

*ff* *dimin.* *p* *tranquillo* *cresc.*  
Red. \*

Sixth system of the musical score. The right hand continues with a melodic line. The left hand has some rests and then resumes the accompaniment. The system includes the instruction *dimin.* above the right hand and *p* at the end.

*dimin.* *p*  
Red. \*

70

*un poco rit.* *a tempo.* *p dolce.*

Reed. \*

Reed. \*

Reed. \*

*mf espress.*

*dim.*

*p*

*piu cresc.*

*poco rit.*

*Ped.*

*a tempo risvegliato.*

*f*

*Red. \**

*Red. \**

*Red. \**

*Red. \**

4 3

*pp subito.*

Pied. \* Pied. \* Pied. \*

*una Corda,*

Pied. \*

# Carv'd Upon My Inmost Heart.

71

RECITATIVE AND AIR.

RIGOLETTO.

VERDI.

Allegro assai moderato. ♩ = 88

GILDA.

Fl. *dolce.*  
Ob.Cl. Fag.

*Gual-*

This system shows the beginning of the piece. It features a vocal line for Gilda and a piano accompaniment. The piano part includes a flute (Fl.) and oboe/clarinet/fagotto (Ob.Cl. Fag.) parts. The tempo is marked 'Allegro assai moderato' with a quarter note equal to 88 beats per minute. The key signature has one sharp (F#).

know his name — Wal ter Mal-dè, I love thee,  
tier Mul - de! no - me di lui sia - ma - - to,

This system continues the vocal and piano parts. The lyrics are: 'know tier his name — Wal ter Mal-dè, I love thee, Mul - de! no - me di lui sia - ma - - to,'. The piano accompaniment continues with arpeggiated figures.

*morendo*  
ev - ry fond ten - der thought for thee I che - rish!  
ti scid - pi - sei nel co - - re m-na-mo - ra - to!

*Allegro moderato. ♩ = 76*  
*dolcissimo.*

This system includes a tempo change to 'Allegro moderato' with a quarter note equal to 76 beats per minute. The lyrics are: 'ev - ry fond ten - der thought for thee I che - rish! ti scid - pi - sei nel co - - re m-na-mo - ra - to!'. The piano part is marked 'dolcissimo'.

This system shows the continuation of the piano accompaniment, featuring arpeggiated figures in both the right and left hands. The key signature remains one sharp (F#).

Carv'd up on my in-most  
Ca-ro no-me che il mio

heart Is that name for e-ver-more, Ne'er a-gain from thence to  
cor Fe-sli pri-mo pal-pi-tar, Le de-li-zie dell' a-

Vln.

part, Name of love that I a-dore, Thou to me art e-ver  
mor Mi dei sem-pre ram-men-tar! Col pen-sier il mio de-

wind.

near, Ev-ry thought to thee will fly, Life for thee a-lone is  
sir, A te sem-pre vo-le-ra, E fin lul-ti-mo so-

Fier

dear, Thine shall be my par-ting sigh. Thou to  
-spir, Ca-ro no-me, tou sa-ra. Col pen-

Ob

me art ev-er near, ev-ry thought to thee will fly, life for  
 sier il mio de-sir, a te sem-pre vo-le-rà, e fin

*dolcissimo*  
 thee a-lone is dear to me, Thine yes thine my par-ting  
 l'ul-ti-mo mi-o so-spir, ca-ro no-me, tuo sa-

sigh, Thou to me art ev-er near,  
 ra, Col pen-sier il mio de-sir

*dolce*  
 evry thought to thee will fly, my thoughts  
 a te sem-pre vo-le-rà a-te

fly to thee, life but for thee is dear,  
 vo-le-rà, fin l'ul-ti-mo so-spir,

Ob. Cl. & Fag.  
 string.pizz.

life but for thee is dear, thine shall be my parting  
*fin l'ul-ti - mo so - spir, ca - ro no - me, tuo sa -*

sigh, thine shall be my par-ting  
*rà, ca - ro no - me, tuo sa -*

sigh, yes, thine shall be my par-ting sigh, my  
*rà, il mio de - sir a te o - gno - ra*  
 Wind.

par - ting sigh, yes, thine shall be my par - ting  
*vo - le - ra, fin l'ul - ti - mo so - spi - ro*

sigh, ah thine.  
*tuo sa rà.*  
 ppp

# The Poor Soul Sat Pining.

75

ARIA from OTHELLO.

VERDI

Andante mosso. ♩ = 84.

DESDEMONA.

The poor soul sat pi - - - ning, A-lone and lone - ly

*Pian - gea can - tan - do nel - l'er - ma - lan - da,*

*come una voce lontana.*

— There on the lone-ly strand. Sing wil-low, wil-low, wil-low!

*pian gea la me - sta O Sal - ce! Sal - ce! Sal - ce!*

U - pon her bo - - - som her head in -

*Se - dea chi - min - do sul sen - ta*

*portando la voce.*

*f*

*pdim.*

*ppp*

cli - - - ning: Wil-low, wil-low, wil-low!

*le - - - sta! Sal - ce! Sal - ce! Sal - ce! (come un eco)*



*dolos.* *piu p* *con accento.*

Sing heigh - ho, sing heigh - ho! sing all a  
Can - tia - mo! can - tia - - mo! il Sal - ce

*pp dolce.* *piu p* *morendo.*

green, green wil - low shall be my gar - - land.  
fu - ne - bre sa - rà la mia ghirlan - - da."

*p* *pp* *dolce.*

(to EMILIA.)  
*parlante*

Pryth-ee des-patch, a-non will come O - thel-lo  
*Af - fret - ta - ti; fra po - co giunge O - tel - lo.*

*ben legato.* *pp* *legato*

The fresh stream ran by her, Where the ru-shes  
"Scor ea - - noi ri - - vi, fra le zol - le in

grow, And mur-mured all her moa - ning, And from her  
fior, ge - mea quel co - - re af - - fran - to, e dal le

*sempre p* *pp*

eyes the soft tears they did flow, Which in her heart were a -  
 ci - glia le sgor - ga - vail cor l'a - ma - ra on - da del

*portando* *f* *p* *pp come un eco*  
 ri - sing. Wil-low, wil-low, wil - low! Sing  
 pian - to. Sal - ce! Sal - ce! Sal - ce! Can -

*morendo* *pppp* \*

(come un eco)

*dolce* *più piano* *con accento*  
 heigh - ho, sing heigh - ho! Sing all a green, green wil - low shall be  
 tia - mo! can - tia - mo! il Sal - ce fu - ne - bre sa - rà la

*morendo* *pp dolce* *p*

my gar - land  
 mia ghirlan - da."

*pp* *dolce*

*dolce*  
 Down from the bran - ches  
 "Seen - - - dean l'au - gel - li a

*sotto voce* *pp*

all the birds came fly - ing, List' ning to her sweet sigh - ing  
*vol dai mi - mi cu - pi ver - so quel dol - ce can - to.*

*p*  
*ppp*

*con espress.*  
 So full of sor - row was her ten - der dit - ty The stones were  
*E gli oc - chi suoi pian - ge - an - tan - to, lan - to, da im - pie - to -*

*m.s.*  
*p poco a poco cresce.*  
*m.d.*  
*m.s.*

*marcato*

(to Emilia, taking a ring from her finger)  
 (a Emilia, levandosi un anello dal dito)

*parlando*  
 moved to pi - ty." Lay by this ring and guard it.  
*sir le ru - pi." Ri - po - ni quest' a - nel - lo.*

*m.d.*  
*mf*  
*m.s.*

(rising)  
 ('alzandosi)  
 A - las poor Bar - ba - ra!  
*Po - ve - ra Bar - ba - ra!*

*mf*  
*dimin.*  
*p*  
*ppp ten.*

*ppp (parlante)*  
 I think her sto - ry sim - ply and sad - ly thus used to end:  
*So - lea la sto - ria con que - sto sem - pli - ce suo - no fi - nir:*

*marcato*  
 "For he was  
 "E - gli e - ra

*cupo*  
*p*

(to Emilia.)  
(ad Emilia.)  
parlante.

*dolcissimo.* *ppp* *morendo e troncando.*

de - stined to live in glo - ry, And I to love: — Do  
na - to per la sua glo - ria, io per a - mar. — A -

*dim.* *ppp*

(Emilia goes towards the window.)  
(Emilia fa qualche passo.)

harken! Was that a sigh? Listen! Who is't that knocks at  
scot-ta. O-down la - mento. Ta-ci. Chi bat-tea quel - la

*f* *ff*

EMILIA.

*dolce*

this hour? The wind. "And I to love —  
por-ta? È il ven-to. "Io per a - mar - -

*dim* *p* *pp* *cupo e p*

*dolcissimo.**rall.**come una voce lontana.*  
*ppp*

— him and to die — Sing heigh-ho, sing heigh - ho! Wil-low, wil-low, wil - low!  
- lo e per mo - rir — Can - tia - mo! can - tia - mo! Sal-ce! Sal-ce! Sal - ce!

*col canto.*

*pp poco rall.* *ppp* *pppp*

*string. il tempo.* *declamato. a tempo.*

Good night, E - mi - lia!  
E - mi - lia, ad - di - o.

How mine eyes itch this  
Come m'ar - don le

*marcato.* *string. il tempo sempre.*

eve-ning!  
ci - glia!

Dost thou think that bodes wee - ping?  
E pre - sa - gio di pian - to.

*pp*

Come prima

(Emilia is about to go.)  
(Emilia si volge per partire)

Good night.  
Buona not - te.

Ah! E -  
Ah! E -

*pp* *rall.* *ff* *f con passione.*

(Emilia returns and Desdemona embraces her.)  
(Emilia ritorna e Desdemona l'abbraccia.)

(exit Emilia)  
(Emilia esce)

mi - lia, fare thee well,  
mi - lia, E - mi - lia, ad - dio,

E - mi - lia, fare thee well!  
E - mi - lia, ad - di - - o!

*dim.* *p morendo.* *ppppp* *ben legato.*

# Prelude

IN  $E^b$  MINOR.

"Well-tempered clavichord" N<sup>o</sup> 8.

J. S. BACH.

Andante con moto.

*p espressivo*

*pp*

*f*

*p*

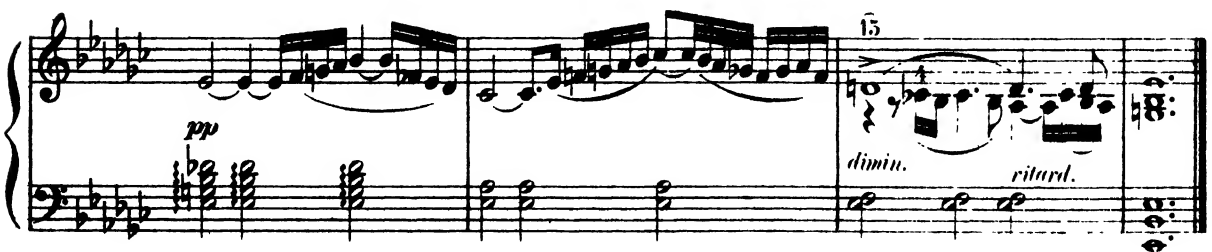
*f*

*cresc.*

*do*

*cresc.*

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# Fugue

83

IN  $E^b$  MAJOR

"Well-tempered clavichord" N<sup>o</sup> 7.

J. S. BACH.

*Allegretto grazioso.*

*a 3 Voci*

*p*

*mf*

*L.H.*

*tr*

*mf*

*5 3*

*5 1*

*2*

*p dolce*

*Red. \**

*cresc.*

*p*

*5*

*cresc.*

*4*

*seen - do*

*f*



This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings.

The first system begins with a *mf* (mezzo-forte) dynamic marking and ends with a *Red.* (ritardando) instruction. The second system includes a *p* (piano) dynamic marking and a *cresc.* (crescendo) instruction. The third system features a *sf* (sforzando) dynamic marking and a *tr* (trill) instruction. The fourth system includes a *cresc.* (crescendo) instruction and a *tr* (trill) instruction. The fifth system includes a *sf* (sforzando) dynamic marking. The sixth system includes a *L. dimin.* (Lento, diminuendo) instruction and a *ritard.* (ritardando) instruction.

The notation is highly detailed, with many slurs, ties, and fingerings indicated by numbers 1 through 5. The piece concludes with a final cadence in the sixth system.

# Ah! Golgotha!

ALTO ARIA.

From the "Passion Music"

(according to the Gospel of St. Matthew.)

J. S. BACH.

Larghetto (♩ = 100)

Ah Gol - gotha! un - hap - py Gol - gotha!  
 Ach Gol - gatha! un - sel' - ges Gol - gatha!

The Lord of Glo - ry here a fe - lon's doom must suf - fer;  
 Der Herr der Herr - lich-keit muss schimpflich hier ver - der - ben;

the sa - ving light of all the world must to thac - cur - sed cross be  
 der Se - gen und das Heil der Welt wird als ein Fluch an's Kreuz ge -

From Bach's Passion Music. J. S. Dwight's translation by permission of Oliver Ditson Company.

nail'd.                      The Lord, who                      heavn and earth cre - a - ted,                      by  
*stellt.*                      *Der Schö - pfer*                      *Him - mels und der*                      *Er - den*                      *soll*

earth                      and air re - jec - ted,                      ha - ted!                      The sin - less,  
*Erd'*                      *und Luft ent - zo - gen*                      *wer - den;*                      *die Un - schuld,*

here for sin must per - ish.                      Ah! this in - deed af - flicts my  
*muss hier schul - dig*                      *ster - ben,*                      *das ge - het mei - ner See - le*

soul!                      ah Gol - gotha,                      un - hap - py Gol - gotha!  
*nah,*                      *ach Gol - gatha,*                      *un - sel' - ges Gol - gatha!*

# Final Chorus.

from the Passion Music.

87

J. S. BACH.

*Instr.*  
*f*

*p* *pp* *f*

\* 1 2 A round thy tomb here sit we weep - ing,

And mur - mur low, in tone sup - prest: 1. Rest Thee 2 soft - ly, soft - ly

rest 1. 2. rest Thee soft - ly, soft - ly rest!

*Instr.*

*p*

\* 1 First Chorus.  
2. Second Chorus.

## 1.2. A - round Thy tomb etc.

pp f mf

1. p

2. 1.2. 1. Long ye wea -

pp f mf

- ry limbs lie sleeping 2. Rest ye soft - ly, rest in peace 1. Long ye wea -

p mf

- ry limbs lie sleeping 2. Rest ye soft - ly rest in peace 1. This cold stone a -

p mf

bove Thy head, Shall to ma - ny a careworn conscience Be a sweet re -

p mf

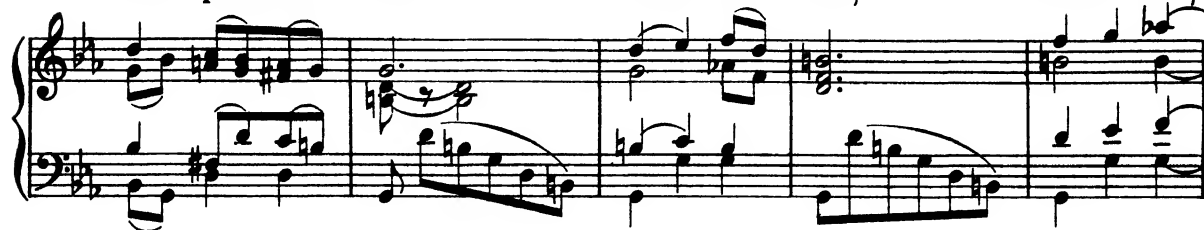
freshing pil - low Here the soul finds peaceful 2. Rest Thee soft - ly, soft - ly rest! 1. the soul



finds peace-ful rest.

Closed in bliss,

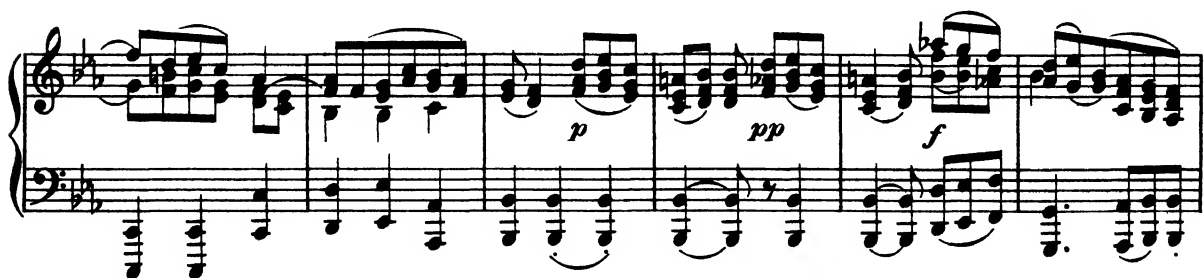
bliss di - vine,



slum - ber now the wea - ry eyes.



Instr.



1. 2. A - round thy tomb

here sit we weep - ing,



And mur - mur low, in tones sup - prest: 1. rest Thee soft - ly 2. soft - ly

*p* *pp*

rest! 1. 2. rest Thee soft - ly, soft - ly rest!

Instr.

*f* *mf*

*p*

1. 2. A - round thy

*pp* *f* *mf*

tomb etc.

1. 2. 1. 2.

*p* *pp* *f* *rit.*

# Organ Fugue

## IN G MAJOR.

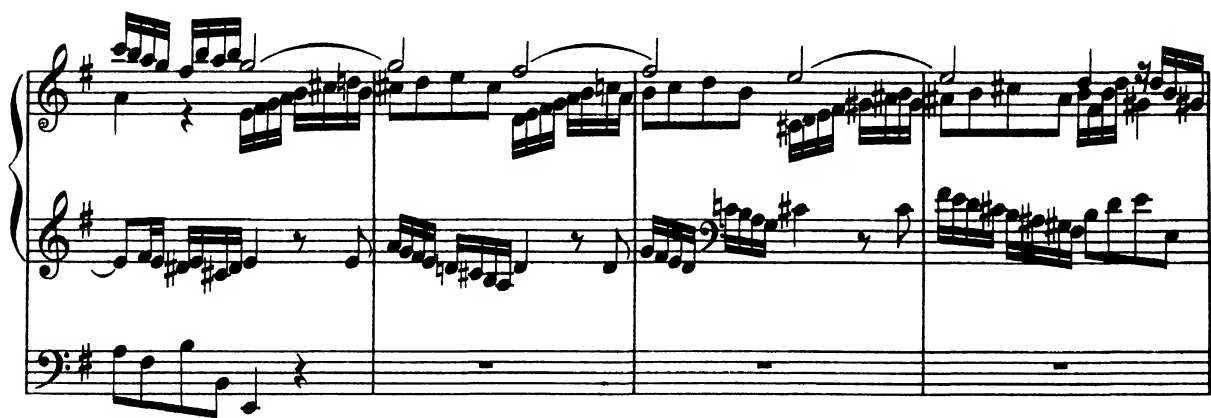
91

J. S. BACH.













# Sarabande and Gavotte.

from the English Suite in G minor.

J. S. BACH.

Lento ma non troppo.

35

*f* *cresc.* *mf* *cresc.* *pp* *espress.* *dim.* *f* *dim.* *f* *dim.*

## Gavotte.

Assai vivace.

*f* *mf* *f* *mf*

Measures 97-102. The music is in 3/4 time with a key signature of one flat. It features complex fingerings and dynamic markings including *mf* and *cresc.*

### La Musette.

(La seconda volta *pp*)

Measures 103-106. The music is in 3/4 time with a key signature of one flat. It includes the instruction *sempre p ed egualmente legato*.

Measures 107-110. The music is in 3/4 time with a key signature of one flat. It includes dynamic markings *pp* and *mf*.

Measures 111-114. The music is in 3/4 time with a key signature of one flat. It includes the instruction *(La seconda volta un poco piu tranquillo.)* and dynamic markings *p* and *pp*. The piece concludes with *D.C.*

Dead March  
from the  
ORATORIO "SAUL"

G. F. HANDEL.

Grave. M.  $\text{♩} = 72$

*f*

*pp legato*

*f*

*ff*

*pp legato*

*ff*

# Fix'd In His Everlasting Seat.

99

CHORUS from "SAMSON."

HANDEL.

Allegro. (♩ = 84)

PIANO.

1<sup>st</sup> & 2<sup>d</sup> SOPRANO. *Dalila and her Virgins.*

ALTO. *Israelites*

1<sup>st</sup> & 2<sup>d</sup> TENOR. *Samson and Israelites.*

BASS. *Manoah and Harapha by turns, and Israelites.*



Great Da - gon rules the world,

Je - ho - vah,

Je - ho - vah,

*Manoah* *Harapha*

Great Da - gon,

rules the world, rules the world in state,

rules the world, rules the world in state, Je -

rules the world, rules the world in state, Je -

*Chorus* *Manoah*

rules, the world in state,

B

Great Da - gon, great Da - gon

ho - vah, Je - ho - vah,

ho - vah, Je - ho - vah,

*Harapha* *Manoah* *Harapha*

Great Da - gon, Great Da - gon

rules the world in state, Great

Je - ho - vah,

rules the world in state, Je - ho - vah, *Manoah* *Harapha* Great

*Chorus* *Manoah* *Harapha*

*ff* *2.* *C*

Da - gon, Great Da - gon rules

Je - ho - vah rules the world in state, Je -

Je - ho - vah rules the world in state, Je -

*Manoah* *Harapha* *Manoah*

Da - gon, Great Da - gon rules, Je -

the world in state. His thunder roars, *Dff*

ho - vah rules the world in state. *ff*

ho - vah rules the world in state. His thunder roars, *ff*

*Chorus* *D* *ff*

heav'n shakes, His thun-der roars, roars, roars,

This system contains the first four staves of music. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are: 'heav'n shakes, His thun-der roars, roars, roars,'.

roars, heav'n shakes, and roars, heav'n shakes, and

This system contains the next four staves of music. The lyrics are: 'roars, heav'n shakes, and roars, heav'n shakes, and'.

earth's a - ghast, His thun-der roars, heav'n shakes, E

This system contains the final four staves of music on the page. The lyrics are: 'earth's a - ghast, His thun-der roars, heav'n shakes, E'. The letter 'E' is placed above the final vocal staff.

and earth is a - ghash, and earth is a - ghash.

and earth is a - ghash, and earth is a - ghash.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal parts enter with the lyrics "and earth is a - ghash, and earth is a - ghash." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand.

The stars, with deep a - - maze,

The stars, with deep a - - maze,

The second system continues with the same four-staff layout. The vocal parts sing "The stars, with deep a - - maze," with a long note on "a" indicating a sustained sound. The piano accompaniment maintains its rhythmic texture, with the right hand playing chords and the left hand providing a harmonic foundation.

Re - - main in sted - - fast gaze, in sted - fast

Re - - main in sted - - fast gaze, in sted - fast

The third system concludes the page with the same four-staff layout. The vocal parts sing "Re - - main in sted - - fast gaze, in sted - fast," with long notes on "Re" and "sted" indicating sustained sounds. The piano accompaniment continues with its characteristic rhythmic and harmonic patterns, ending the system with a final chord.

gaze, Great Da - gon is of Gods the

gaze, Je - ho - vah, Je - ho - vah is of Gods the

gaze, Je - ho - vah, Je - ho - vah is of Gods the

*Manoah* *Harapha* *Manoah* *Chorus*

gaze, Je - ho - vah, Great Da - gon is, Je - ho - vah is of Gods the



first and last, is of Gods

first and last, is of Gods




is of Gods

the first and last — the first and last, is of Gods the first

the first and last, the first

is of Gods the first



First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is D major (two sharps). The vocal parts have lyrics: "and last, the first, the first". The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *H<sup>ff</sup>* (fortissimo) and *ff* (fortissimo).

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have lyrics: "and last, the first and last, and last, the first and last,". The piano part continues with a similar melodic and harmonic structure. Dynamics include *H<sup>ff</sup>* (fortissimo) and *ff* (fortissimo).

Third system of the musical score. It concludes the vocal and piano parts. The vocal parts have lyrics: "of Gods the first and last, Je - of Gods the first and last, Je - Manoah". The piano part concludes with a final chord. Dynamics include *H<sup>ff</sup>* (fortissimo) and *ff* (fortissimo).

Great Da - gon is of  
ho - vah, Je - ho - vah is of  
ho - vah, Je - ho - vah is of  
ho - vah, Great Da - gon is Je - ho - vah is of

*Harapha.* *Manoah.* *Chorus.*

*f* *ff*

Gods the first and last.  
Gods the first and last.

*ff*

# My Plane Tree.

107

ARIA from "XERXES."

HANDEL.

## Recitative.

With thy ver-dure fresh and ten-der, Ser-vice sweet thou dost ren-der Thou  
*Fron-di te - ne - re e bel - le del mio pla - ta - no a - ma - to, per*

rear-est thy form com-mand-ing, Through the tem-pest safe-ly stand-ing, All serenethough the  
*vo - i ri - splende il fa - to; tuo - ni, lam - pi e pro - cel - le non voltrag - gi - no*

breeze may rude-ly meet thee, So qui-et, calm and peace-ful, what e'er may greet thee.  
*mai la ca - ra pa - ce, ne giunga a pro - fa - nar - ri au - stro ra - pa - ce!*

## ARIA.

### Largo.

Thy ———— shade gives rest.  
*Om - - - bra mai fu*



Thou art of — all I know, 'Mong all the trees that grow, Dear-est and best, Thy  
di ve - ge - ta - bi - le, ca - ra ed a - ma - bi - le, so - a - ve più; om-

— shade gives rest. Thou art of all I know, 'Mong all the trees that grow, Dear-est and  
- bra mai fu di ve - ge - ta - bi - le, ca - ra ed a - ma - bi - le, .. so - a - ve

best 'Mong all the trees that grow, Dear - est and best Thou art of  
più, ca - - ra ed a - ma - bi - le, om - - bra mai fu di ve - ge -

all I know 'Mong all the trees that grow, Dear-est and best, Dear-est and  
ta - bi - le, ca - ra ed a - ma - bi - le, soa - ve più? soa - - ve

best.  
più?

# Recitative and Siciliana.

109

from  
L' ALLEGRO.

arr. by ROBERT FRANZ.

G. F. HANDEL.

## Recitative.

Tenor or Soprano.

If I give thee ho-nour due, Mirth, ad-mit me of thy crew!  
*Nimm zu dei-nem Dienst mich an; Freud', ich fol-ge dei-ner Bahn.*

*p*

## SICILIANA.

Andantino con moto.

*p dolce.*

Tenor or Sop

*mf*

Let me wan-der, not un-seen by hedge-rowelms, on hil-locks  
*Lass mich wan-dern, lass, mich ziehn durch Wein-ge-land und Saa-ten*

green,  
grün,

there the plough-man, near at hand, whist-les o-ver the fur-row'd  
 wo des Land-manns Em-sig-keit Saat-korn gol-dig in Fur-chen

land, there the plough-man, near at hand, whist-les o-ver the fur-row'd  
 streut, wo des Land-manns Em-sig-keit Saat-korn gol-dig in Fur-chen

land;  
streut;

and the milk-maid sing-eth  
 wo der Schnit-ter fröh-lich

blithe, and the mow - er whets his scythe, and e - ve - ry shep - herd tells his  
 pfeift, häm - mernd sei - ne Sen - se schleift; wo trau - lich im Kreis der Hir - ten

tale un - der the haw - thorn, in the dale,  
 Sang freu - dig er - tönt Schal - mei - en - klang,

and e - ve - ry shep - herd tells his tale un - der the haw - thorn, in the  
 wo trau - lich im Kreis der Hir - ten Sang freudig er - tönt Schal - mei - en

dale.  
 - klang.

# Chorus of Furies

from  
"ORPHEUS."

GLUCK.

Andante.

Who through this aw - ful place think - ing a - live to pass, Rash - ly dares

Andante.

ven - ture here? Look - ing in death's cold face Nor show - ing fear?

Quick pangs his frame shall thrill, Slow fear his pul - ses chill. Cer - be - rus!

Wake to kill, Cer - be - rus! wake to kill thy new prey here!

Cer - be - rus! wake to kill, Cer - be - rus! wake to kill

thy new prey here!

Quick pangs his frame shall thrill, Slow fear his pul - ses chill.

Cer - be - rus! wake to kill, Cer - be - rus! wake to kill thy new prey

Un poco lento.

ORPHEUS.

O in

Sop. Alto.

here!

Tenor Bass

Un poco lento.

pi - ty be moved by my grief. E

Phan - toms!

De - mons!

No! No!

vi - sions too fear - ful, Let prayer and plea - ding tear - ful For my

Tutti.

No!

mis - ery win re - lief! Let prayer and plea - ding tear - ful For my

mis - ery win re - lief For my mis - ery win re -

lief!

No! No! No!

O in pi - ty, O in pi - ty be moved by my

grief Phan-toms! De - mons! Vi - sions too

No! No!



fear - ful, Let prayer and plea - ding tear - ful For my mis - ery win re -

No!

*f* *p* *H*

lief! Phan - toms: De - mons: Vi - - sions too

No! No! No!

*f* *p* *f* *p* *f*

fear - ful, Let prayer and plea - ding tear - ful For my mis - ery win re -

No!

*p* *f* *p*

lief, For - my - mi - - - - - se

ry win re - lief - - - - - For my mis - ery win re - lief.

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of eight systems of music. Each system typically has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are written below the vocal line. Dynamic markings such as *f* (forte), *p* (piano), and *H* (marcato) are placed throughout the score. There are also performance instructions like 'No!' and 'Phan - toms:'. The piano part features a consistent eighth-note accompaniment in the right hand and block chords in the left hand.

# Dear Is the Hour Advancing.

(VIENI CHE POI SERENO.)

CAVATINA from "SEMIRAMIS"

GLUCK.

Tempo di Menuetto.



Dear is the hour ad - van - cing,  
*Vi - ni, che poi se - re - no -*

*dim. pp cresc. p*

*Ad. \**

Love in the soul en - han - cing. Longing so sweet comes o'er her, While creepeth onward, yes,  
*al - ta tua bel - la in so - no ti tro - ve - rà - l'au ro - ra, quan - do ri - por - ta, ri -*

*dim. pp cresc.*

*Ad. \**

onward the night. All fear now flees be - fore her, Hope banish - es all sad - ness,  
*por - ta il di Fa - rai d'in - vi dia al - lo - ra im - pal - li - dir gli a - man - ti -*

*fz*

And fills her heart with gladness, And fills her heart with gladness. With wondrous magic light, with  
*sen - za affan - ni e pian - ti, e senza af - fan - ni e pian - ti, tu go - de - rai, go - de -*

*dolce* *dim.* *pp* *cresc.*

**1 2 Poco piu lento.**

wondrous mag - ic light. All light. Dear is the hour ad - van - cing Love in the soul en -  
*rai co - - si. Fu si. Vie - ni, che poi se - re - no, vie - ni, che poi se -*

*pp*

**Tempo I.**

han - cing, Though onward comes the night, Her soul is filled with light.  
*re - no, tu - go - de - rai, go - de - rai co - si.*

*pp dolce dim. pp cresc.*

*Red. \**

*Red. \**

*Red. \**

Take My Offering.  
CHORUS from PARIS and HELENE.

GLUCK.

Andante. (Quartett pizzicato.)

PIANO.



SOPRANO. ALTO.

Take thou beau-teous Goddess my  
*Non sde - gna - re, o bel - la*

TENOR. BASS.



of - fer - ing, Take these ro - ses culled for thee. To thy Par - is, who brings thee his  
*Ve - ne - re, ques - te ro - see ques - ti fior, al tuo giu - di - ce, al tuo*



vic-to-ry, Grant this fa - vor gra-cious - ly! Grant this fa - vor gra-cious - ly!  
*Pa-ri-de non ne - ga-re il tuo fa - vor, non ne - ga-re il tuo fa - vor!*

SOPR: SOLO.  
 As doth con-  
 Co - me con-  
 (Quart. col' arco)  
*pp*

sume the A - ra-bi-an in - cense, Heat that the flames of the tri - pod im - part, Thus for his  
*su - ma l'a-vi-da fiam-ma ch'ar-de sul Tri - po-de l'a-rabo o - dor, co - si per*  
 Oboe & Fag.)

Hel - en all glow-ing and ar - dent, Was-teth a - way his de - vo-ted fond heart.  
*E - le - na tut - to s'in - fiam-ma, si sen - te strug-ge-re il suo bel cor.*  
 (Quart. pizz.)  
*p assai*

To thy Par-is God-dess so beau-te-ous. Grant this fa - vor gra-cious - ly,  
*Non ne - gar-li, o bel - la Ve - ne - re, il tuo Nu-me, il tuo fa - vor,*

*Tutti.*

Grant this fa - vor gra - cious - ly! To thy Par - is, God - dess so beau - te - ous,  
 il tuo Nu - me, il tuo fa - vor! Non ne - gar - li, o bel - la Ve - ne - re,

Grant this fa - vor gra - cious - ly! Grant this fa - vor gra - cious - ly!  
 il tuo Nu - me, il tuo fa - vor, il tuo Nu - me, il tuo fa - vor!

**SOPR. SOLO.**  
 On these drear shores de -  
 Su ques - te Spon - de

*p* Quart. col arco Ob. Fag.

sert - ed and sha - dow - y, Let the soft rays of thy splen - dor de - scend! Of - fered all  
 sfa - vil li un tre - mu - lo so - a - ve rag - gio del tuo splen - dor! Nu - de vi

free-ly to love as a sac-ri-fice, Dan-cing and sport-ing thy sweet gra-ces lend! ———  
*sherz-zì-no te-co le Gra-zì-e e le sue fìac-co-le v'accenda a-mor!* ———

To thy Par-is, God-dess so beau-te-ous, Grant this fa-vor  
*Non ne-gar-li, o bel-la Vè-ne-re, il tuo Nu-me,il*

*p* *assai*

*Tutti.*  
 gra-cious-ly! Grant this fa-vor gra-cious-ly! To thy Par-is, God-dess so  
*tuo fa-vor, il tuo Nu-me,il tuo fa-vor! Non ne-gar-li, o bel-la*

*f*

beau-te-ous, Grant this fa-vor gra-cious-ly! Grant this fa-vor gra-cious-ly!  
*Vè-ne-re, il tuo Nu-me,il tuo fa-vor, il tuo Nu-me,il tuo fa-vor!*

*f*

Thou My Adored.  
ARIA from PARIS and HELENE.

123

GLUCK.

Moderato.

Thou of my heart a - -  
Oh del mio dol - - cear -

dored. Thou my be - lov - ed. Thou my be -  
dor bra - ma - to og - get - - to, bra - ma - - to og

lov - - ed. Sweet airs that I am breath - - ing, Ob. Solo.  
get - - - to, l'au - re - che tu res - pi - - - ri,

once wafted round thee. Waft -  
al fin res - pi - - ro Ob. Solo al -

- ed a - round thee. In  
fin res - pi - - - ro. O - -



fan-cy I have found thee. My fond eyes now be-hold thee. For  
*un-que il guardo io gi - - - ro. le tue va - ghe sem-bian - ze a -*  
 ten.

eve-ry where is paint-ed. Thine im-age bright and saint-ed. In my soul  
*more in me di - pin - ge, il mio pen-sier si - fin - ge le più lie*

hope is glow - - - ing. As fond de -  
*te spe - ran - - - ze. e nel de -*

-sire fills my heart to o - ver - flow-ing. Thee I seek,  
*-sio che co - sa mem - pi il pet - to. cer - co te, (Ob. Solo)*

thee I call. Hop - ing ah! and  
*chia - mo te. spe - ro e so -*

sigh - ing. Thou of my heart a -  
spi - ro! Oh del mio dol - ce ar -

dored. Thou my be - lov - ed. Thou my be -  
-dor bra - ma - too - get - to bra - ma - - too -

lov - ed. Sweet airs that I am breath - ing. (Ob. Solo.)  
-get - to, l'au - re che tu res - pi - - ri.

Once waft - ed round thee. (Ob. Solo.)  
al - fin res - pi - - ro.

Waft - ed a - round thee.  
al - fin res - pi - - ro!

# Minuet

SYMPHONY in B $\flat$  N $^{\circ}$  12.

J. HAYDN.

*Allegro.*

The musical score is written for piano and violin. It begins with the tempo marking "Allegro." and the first system starts with a forte (*f*) dynamic. The piano part features a steady bass line with chords, while the violin part has a more melodic line with some grace notes. The second system introduces a piano (*p*) dynamic in the violin part. The third system features a forte (*f*) dynamic in the piano part and a piano (*p*) dynamic in the violin part. The fourth system continues with a piano (*p*) dynamic in the violin part. The fifth system returns to a forte (*f*) dynamic in the piano part. The sixth system concludes with a forte (*f*) dynamic in the piano part. The score is written in B-flat major (two flats) and 3/4 time.



# Rondo

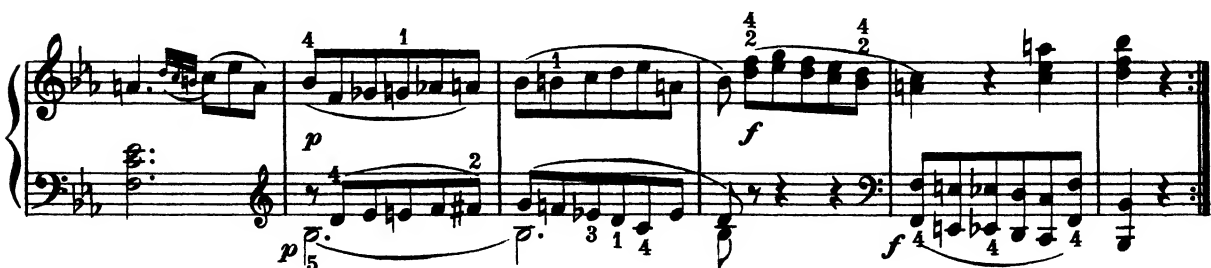
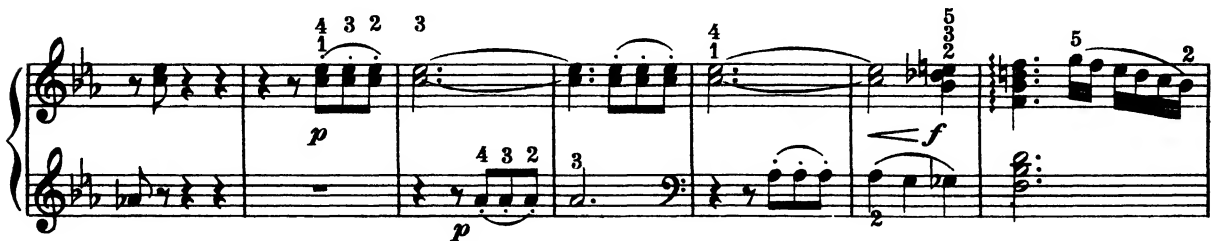
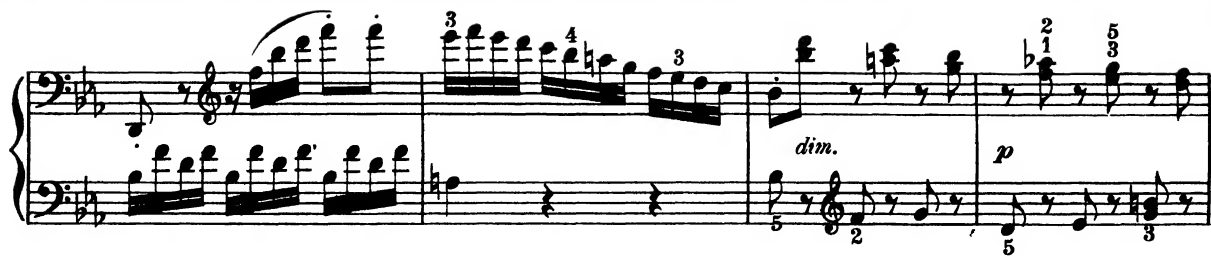
from  
SONATA N<sup>o</sup> 3. in E $\flat$

J. HAYDN.

Allegro.

The musical score is presented in six systems, each consisting of a piano (treble) staff and a bass staff. The key signature is E-flat major (three flats). The tempo is marked 'Allegro.'.

- System 1:** The piano staff begins with a melody marked *mf*. The bass staff provides harmonic support with chords and single notes, marked *mf* and *fz*.
- System 2:** The piano staff continues the melody with various ornaments and slurs. The bass staff features a triplet of eighth notes and a half note, marked *fz*.
- System 3:** The piano staff shows a change in dynamics to *p*. The bass staff continues with a steady eighth-note accompaniment, marked *p*.
- System 4:** The piano staff features a series of slurs and ornaments. The bass staff continues the eighth-note accompaniment, marked *fz* and *p*.
- System 5:** The piano staff includes a triplet of eighth notes and a half note, marked *p* and *fz*. The bass staff continues the accompaniment, marked *mf*.
- System 6:** The piano staff features a series of slurs and ornaments. The bass staff continues the eighth-note accompaniment, marked *f*.



This page of musical notation is for a piano piece, consisting of seven systems of staves. The notation is in a key with one flat (B-flat) and a 2/4 time signature. The music is characterized by complex fingerings and various dynamics.

**System 1:** The right hand begins with a series of chords and single notes, marked with a piano (*p*) dynamic. The left hand plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1 through 5.

**System 2:** The right hand continues with more complex passages, including triplets and slurs. The left hand maintains the eighth-note accompaniment. Dynamics include *p* and *mf*.

**System 3:** The right hand features a triplet of eighth notes. The left hand has a more active role with eighth-note patterns. Dynamics include *mf* and *f*.

**System 4:** The right hand has a melodic line with slurs and ties. The left hand continues with eighth-note accompaniment. Dynamics include *f*.

**System 5:** The right hand has a melodic line with slurs and ties. The left hand continues with eighth-note accompaniment. Dynamics include *f*.

**System 6:** The right hand has a melodic line with slurs and ties. The left hand continues with eighth-note accompaniment. Dynamics include *f*.

**System 7:** The right hand has a melodic line with slurs and ties. The left hand continues with eighth-note accompaniment. Dynamics include *f*.

This page of musical notation consists of seven systems of staves. The first six systems are grand staves (treble and bass clefs). The seventh system is a single staff with a treble clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The piece begins with a forte (*f*) dynamic and a tempo marking of *a piacere*. The notation includes many slurs, ties, and fingerings. The piece concludes with a *mf* (mezzo-forte) dynamic and a tempo marking of *a tempo*.

*f* *a piacere.*

*p*

*fz*

*f*

*p*

*fz*

*fz*

*fz*

*f*

*p*

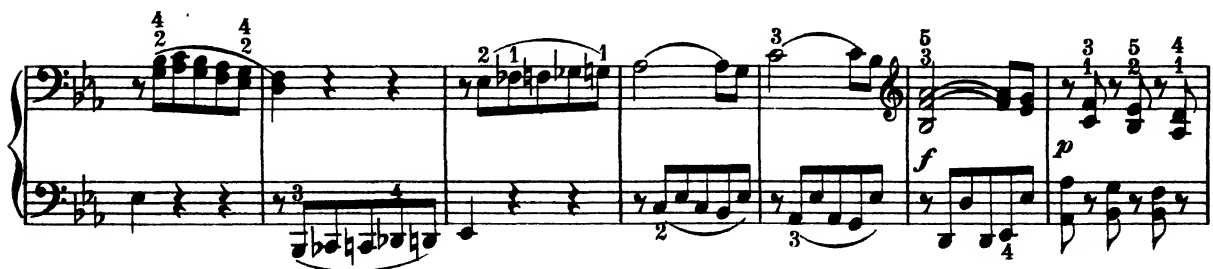
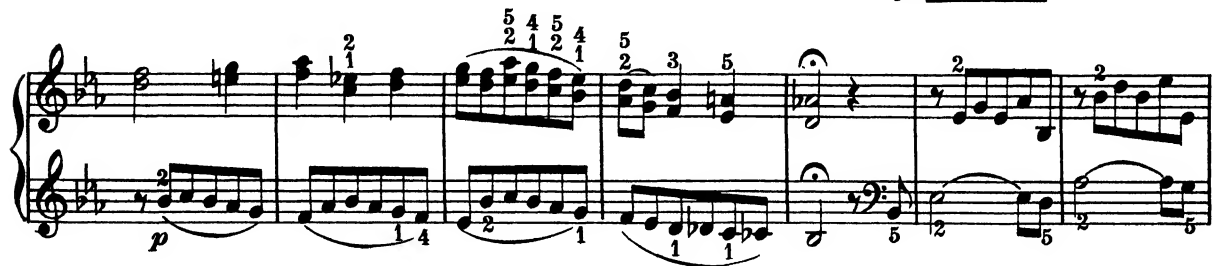
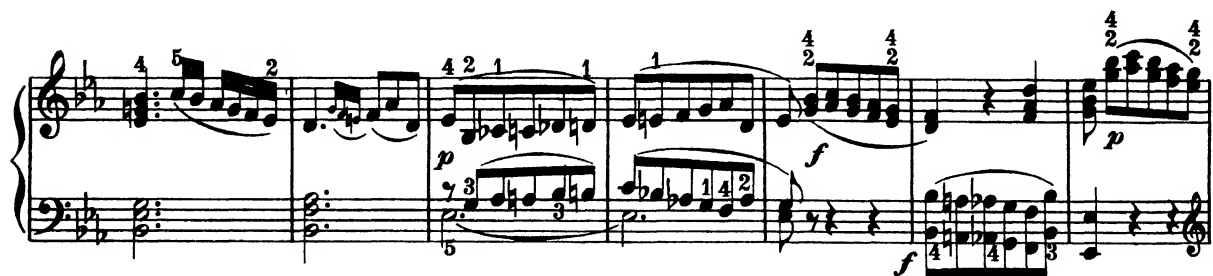
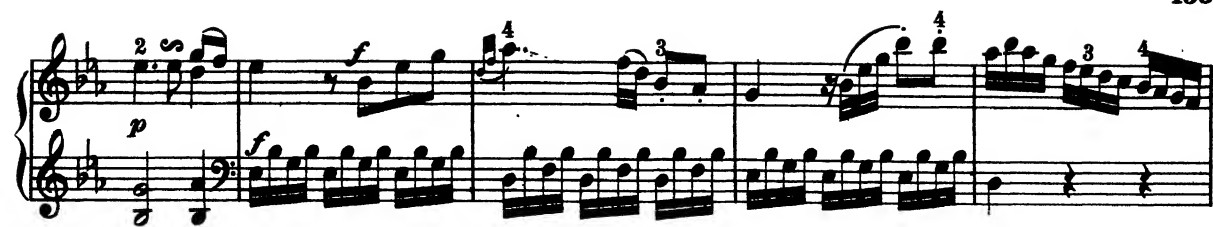
*a tempo.*

*mf*



This page of musical notation, numbered 132, contains seven systems of piano music. The notation is written for a piano, with a treble and bass staff for each system. The key signature is B-flat major (two flats). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf*, *f*, and *p* are used throughout. Fingerings are indicated by numbers 1 through 5. The piece concludes with a final cadence in the last system.

System 1: Treble staff begins with a quarter note G4, followed by eighth notes A4-B4-C5. Bass staff has a half note G2. Dynamics: *mf*.  
System 2: Treble staff has eighth notes D5-E5-F5-G5. Bass staff has a half note G2. Dynamics: *f*.  
System 3: Treble staff has a half note G4. Bass staff has a half note G2. Dynamics: *f*.  
System 4: Treble staff has a half note G4. Bass staff has a half note G2. Dynamics: *f*.  
System 5: Treble staff has a half note G4. Bass staff has a half note G2. Dynamics: *f*.  
System 6: Treble staff has a half note G4. Bass staff has a half note G2. Dynamics: *f*.  
System 7: Treble staff has a half note G4. Bass staff has a half note G2. Dynamics: *f*.



## With Verdure Clad.

SOPRANO SOLO.

from the "Creation" Oratorio.

J. HAYDN.

Andante.

With ver - dure clad the

fields appear, De-light-ful to the ra - vish'd sense; By flow-ers sweet and gay,

En - han-ced is the charming sight, En - han - - ced

is the charming sight. Here frag-rant herbs their

o-dours shed; Here shoots the heal-ing plant, Here shoots — the heal-ing plant. —

Here shoots the heal-ing plant, — the healing plant. —

Here shoots the heal - ing plant.

With co - pious fruit th'ex - pand - ed boughs are hung;

In leaf-y arch-es twine the sha-dy groves; O'er lof-ty hills ma-

- jes-tic fo-rests wave, ma-jes-tic fo-rests wave.

With verdure clad the fields appear, De-lightful to the ra-vish'd sense;

By flow-ers sweet and gay En-han-ced is the charming sight, En-

han-ced is the charming sight. Here

fragrant herbs their odours shed; Here shoots the healing plant. \_\_\_\_\_

\_\_\_\_\_ Here shoots the heal - - ing plant.

Here frag - rant herbs their o - dours shed; Here shoots the heal - ing plant, \_\_\_\_\_

\_\_\_\_\_ the heal - ing plant, \_\_\_\_\_ the heal - ing plant, \_\_\_\_\_ Here

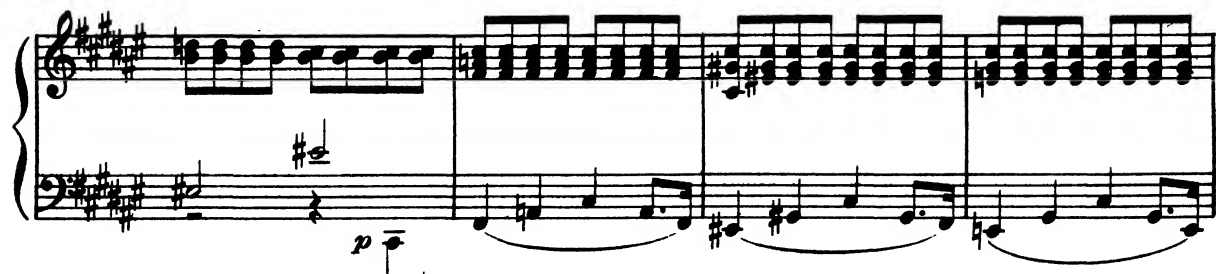
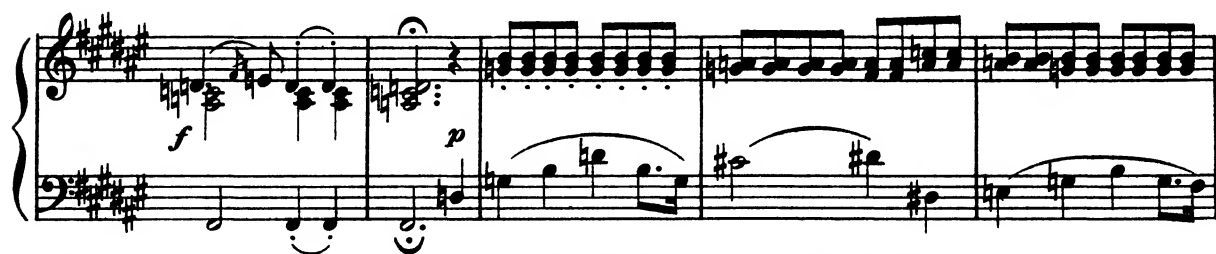
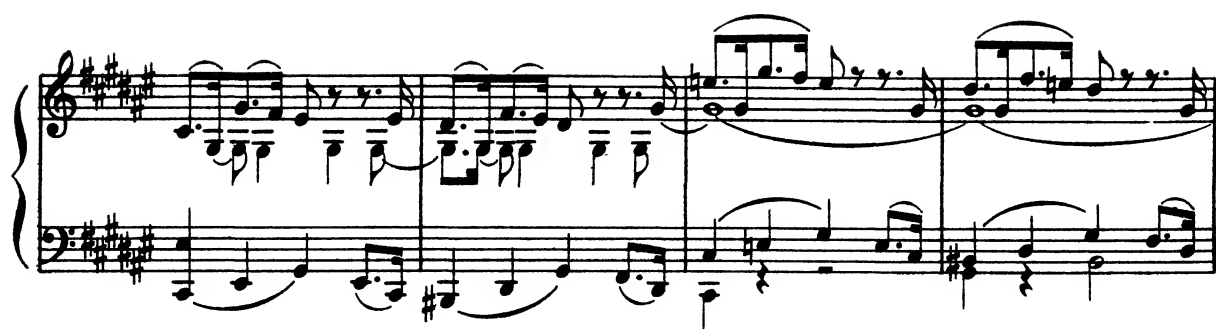
shoots - the heal - ing plant.

Cantabile e Mesto.  
from  
STRING QUARTET in F# MAJOR.

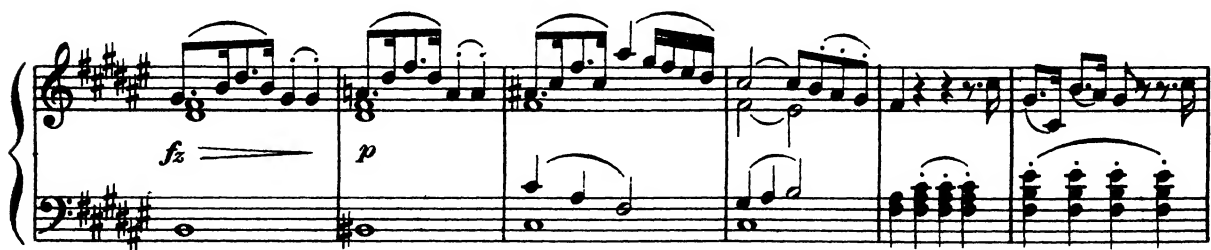
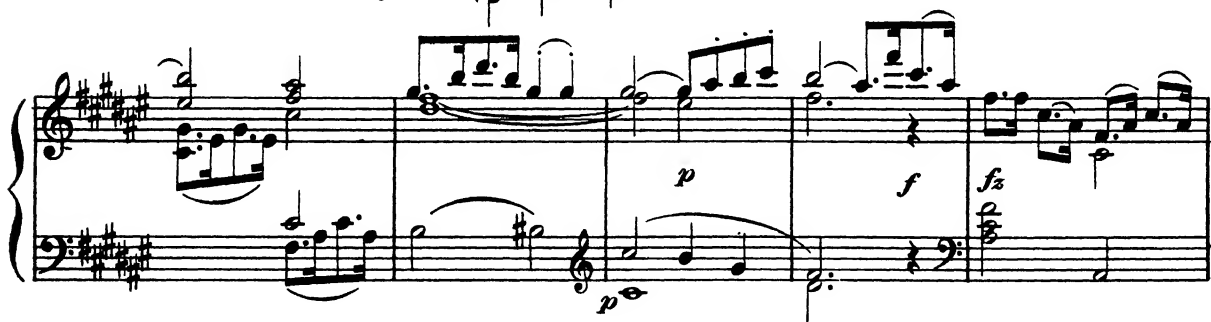
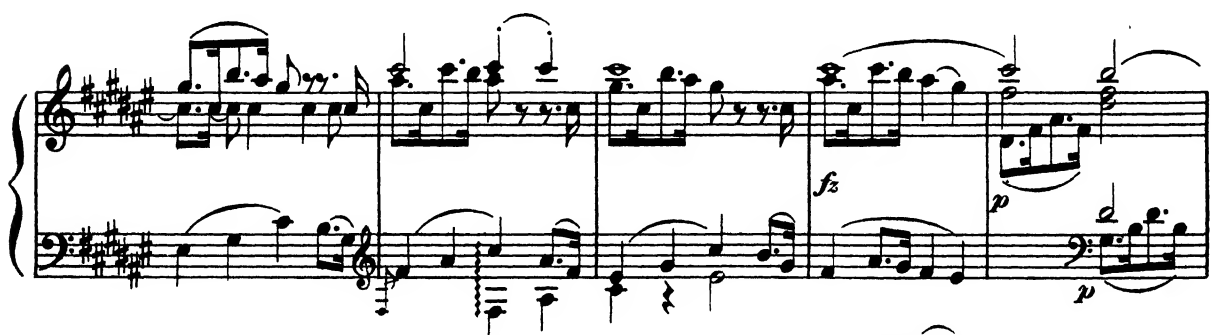
J. HAYDN. Op. 76 No 5.

Cantabile e mesto.

The musical score is written for a string quartet in F# major, 3/4 time. It consists of six systems of music. The first system is marked 'Cantabile e mesto.' and 'p'. The second system is marked 'fz'. The third system is marked 'fz'. The fourth system is marked 'p'. The fifth system is marked 'fz' and 'p'. The sixth system is marked 'fz' and 'p'. The score is written for four staves (two treble and two bass) and includes various musical notations such as notes, rests, and dynamic markings.







Andante  
from  
STRING QUARTET in C MAJOR N°6.

141

W. A. MOZART.

Andante cantabile.

*cresc.* *f* *cresc.* *p*

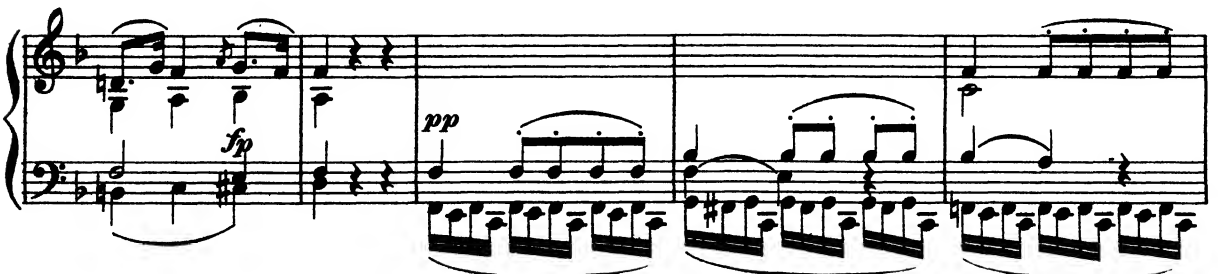
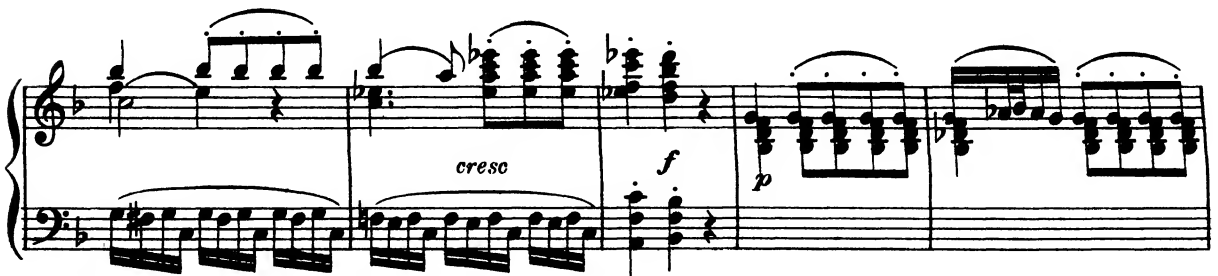
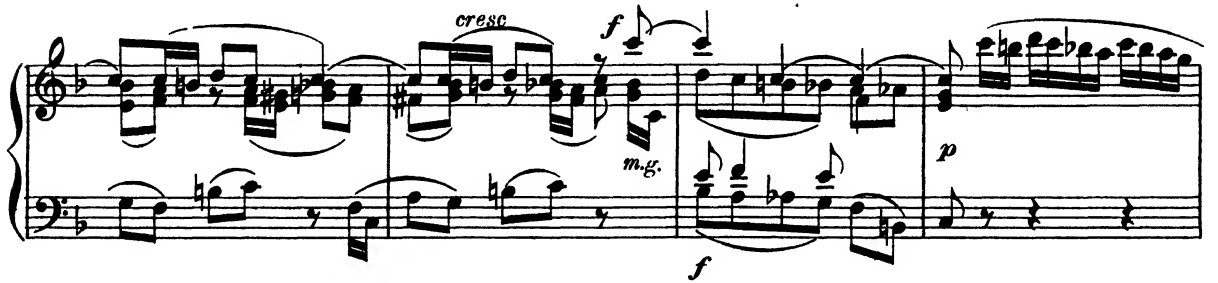
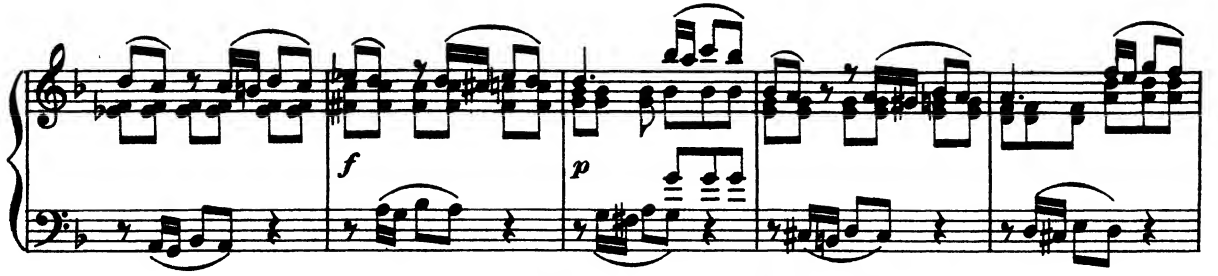
*p* *cresc.* *f* *p*

*cresc.*

*f* *p* *p*

*pp*

This page of musical notation, numbered 142, contains six systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The notation is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout to indicate changes in volume: *cresc.* (crescendo), *f* (forte), and *p* (piano). The first system begins with a *cresc.* marking in the right hand, followed by *f* and *p*. The second system includes *f*, *p*, and *cresc.* markings. The third system features a *cresc.* marking in the left hand. The fourth system includes *f*, *p*, and *cresc.* markings. The fifth system includes *cresc.* and *p* markings. The sixth system includes *f*, *p*, and *cresc.* markings. The notation is clear and well-organized, with a focus on dynamic contrast and melodic development.



This page of musical notation, numbered 144, contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings.

**System 1:** The first system begins with a treble staff containing a half note G4, a quarter note A4, and a quarter note B4. The bass staff features a continuous eighth-note accompaniment. A *cresc.* marking is placed above the bass staff, followed by a *f* (forte) dynamic marking.

**System 2:** The second system continues the melodic line in the treble staff. The bass staff has a steady eighth-note accompaniment. Dynamic markings include *p* (piano), *fp* (fortissimo piano), *sf* (sforzando), *p*, and *fp*.

**System 3:** The third system shows a more complex melodic line in the treble staff. The bass staff has a steady eighth-note accompaniment. Dynamic markings include *p*, *fp*, *f*, and *cresc.*. The system ends with a *Red. \** marking.

**System 4:** The fourth system features a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. The system is marked with *Red. \** at the beginning and end.

**System 5:** The fifth system continues the melodic line in the treble staff. The bass staff has a steady eighth-note accompaniment. Dynamic markings include *cresc.*, *p*, and *Red. \**.

**System 6:** The sixth system features a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. The system ends with a *pp* (pianissimo) dynamic marking.

# Scene from Don Juan.

## ACT II.

145

MOZART.

*Andante.*

*The Commandant.*

Don Gio - van - ni!  
Don Gio - van - ni!

*ff* Tutti (Trombones, Timpani etc.)

Strings. *p*

by thee in - vi - ted, Here be - hold me As thou'st di - rec - ted.  
a ce - nar te - co m'in - vi - ta - sti! e son ve - nu - to!

Wind. *p*

*Don Juan*

Tru-ly I did not ex - pect it, But a - new I'll sup with thee, Leporello, serve the  
Non l'avrei giammai cre - du - to; mâ fa - rò quel che po - trò, Leporello! un al - tra

*fp*

ta - ble, For my guest a - no - ther co-ver!  
ce - na! fà che su - bi - to si por - ti!

*Leporello.* (puts his head out from under the table.)

Sir, be still, say no more! With us both now all is  
Ah padron, ah pa-dron! Ah padron! siam tut - ti

*fp*

*D. Juan.**The Commandant.*

o-ver. Go, di-rect-ly! No need of that, Earth-ly food he no lon-ger de-  
 mor-ti. Van-ne di-co! Fer-ma un po! Non si pa-sce di ci-bo mor-  
 (He rises as if to obey.)

*cresc.*  
 Timp. *fp* *Tutti* *fp*

- si - - - reth, Who of hea-ven-ly food hath par-ta-ken,  
 - ta - - - le, chi si pa-sce di ci-bo ce-le-ste!

*fp*

Cast a - - - way from thee now all such  
 Al - - - tre eu - - - re più gra - - - vi di

*Al. Vio. Fl.*  
*cresc. p cresc. p cresc. p*

tri - - fling, Heed the sen - - tence I  
 que - - ste, al - - tra bra - - ma quag -

*cresc. p cresc. p cresc. p*

*Don Juan.*

hi - - - ther have brought. Well, what  
 - giù mi gui - do. *Leporello.* Par - la

Sure a fit of the a-gue hath  
 La ter-za-na d'a-ve-re mi

*cresc. p cresc. p*

would'st thou? I lis - ten, well,  
*dun - - que! che chie di? che*

seized me, Of all mo-tion be-reft, I'm dis - traught! Sure a fit of the a-gue hath  
*sem - bra, e le mem-bra fer-mar piu non so, la ter - za - na d'a - ve - re mi*

tell me!  
*vuò - - i?*

*The Commandant.*

Si - lence, and mark me, this hour thou hast  
*Par - lo, a - scol - ta! più tem - po non*

seized me, Of all mo-tion be-reft, I'm dis - traught.  
*sem - bra, e le membra fer-mar piu non so.*

*Wind sustain.*

Speak then, tell me, of fear know I nought.  
*Par - la, par - la, a scol-tan - - do ti stu.*

sought.  
*hò.*

Si - lence, and  
*Par - lo, a -*

Ah, of mo-tion be-reft, I'm dis - traught, Sure a fit of the a-gue has  
*Ah le mem-bra fer-mar piu non so; la ter - za - na d'a - ve - re mi*

*cresc. p*



Speak then  
Par - la,

mark me, this hour thou hast sought,  
scol - - ta! più tem - - po non hò.

seiz'd me, sure a fit of the a-gue has seiz'd me, of all mo-tion be-reft I'm dis-traught.  
sem-bra, la ter-za-na da-ve-re mi sem-bra, e le mem-bra fer-mar più non sò.

*cresc. p cresc. p*

*The Commandant.*

tell-me, of fear know I nought. Thou didst thy-self in -  
par-la, as - col - tan - do ti stò. Tu min - vi - ta - stia

*3 3 3 3 3 3 3 3 pp fp*

-vite me, For that I must re - quite thee, Then  
ce - na, il' tuo do - ver or sa - i, ri -

*cresc. fp cresc.*

an - swer me, then an - swer me, As my guest, when shall I  
-spon - di - mi, ri - spon - di - mi, ver - ra - i tua ce - nar

*fp fp cresc. p*

*Don Juan.*  
claim thee?  
me - co?  
*Leporello. (standing far off trembling.)*  
Say no, say no; he is en-gag'd, ex-cuse him.  
Oi - bò, oi - bò, tem-po non hà, scu - sa - te.

*Don Juan.*  
Of fear noneshall ac-  
A tor - to di vil-

*The Commandant.*  
cuse me, To none will I suc-cumb!  
ta - te, tac - cia - to mai sa - ro!  
I have de-termined,  
Hò gia ri - sol - to.

*The Commandant.*  
De - ter - mine!  
Ri - sol - vi?  
Thou'lt  
Ver -

*The Commandant.*  
come, then?  
ra - i?  
*Leporello.*  
Say that you can't, say that you can't.  
Di - te di nò, di - te di nò.

*Don Juan.*  
My heart — is firm with-in me, I have no  
Hò fer - mo il co-re in pet - to, Non hò ti-

*Violins*  
*f* *p*

*The Commandant.*  
fear, I'll come.  
mor ver - rò!  
Take it then.  
Ec - co - la!

*The Commandant.*  
Give me thy hand in to - ken!  
Dam - mi la ma - no in pe - gno!

*Wind*  
*f* *pp* *ff* *p*

*b<sup>2</sup>*

Ah me! What deadly chill is this?  
*Ohimè! che go-lo è que-sto mai?*

What is't? Turn — thee, ere heav'n hath doom'd thee, There's  
*Più Stretto. Cos' hai? pen - ti - ti, can - gia - vi - ta, è.*

*cresc. f*

*(vainly tries to free himself.)*  
*D. Juan.*

time yet for re-pentance. For me there's no re-pentance, Va -  
*l'ul - ti - mo mo - men - to! Nò nò, ch'io non mi pen - to, van -*

*p f p f*

*The Commandant. D. Juan.*

- mish thou from my sight! Dread then, the wrath e - ter - nal, A -  
*- ne lon - tan da me! Pen - ti - ti, sce - le - ra - to! Nò*

*p f p f*

*Commandant. D. Juan. Commandant.*

way, thou spectre in - fer - nal! Yet repent! No! Yet repent!  
*vec - chio in - fa - tu - a - to! Pen - ti - ti! Nò! Pen - ti - ti!*

*p f p f p*

*D. Juan. Commandant. D. Juan. Commandant.*

No! Yes! No! Yes!  
*Nò! Sì! Nò! Sì!*

*f fp f p f p f p fp*

*Don Juan.* *Commandant.* *D. Juan.*

No! Yes! No! No! No! No! *Commandant.*

No! *Leporello.* Yes! Yes! Now must my soul take

*Sì! Sì!* Ah tem - po più non

*(Flames appear in all directions, the earth trembles.)*

flight! *D. Juan.* Ter-rors unknown are free-zing me, De-mons of doom are

*v'è! (exit.)* *Da quel tre-mo-re in so-li-to,* *sen-to as-sa-lir gli*

**Allegro.**

sei-zing me, Is hell let loose to tor-ture me? Or does it

*spi-ri-ti!* *don* *dees-co no-que i vor-ti-ci,* *di fo-co*

mock my sight?

*pien d'or-ror!*

**CHORUS' from below, Tor-ments e-ter-nal wait thee!**

*with hollow voices. Tut-to a tue col-pe è po-co!*

My soul is rent with a - go - ny! Con -  
*Chi l'a - ni - ma mi la - ce - ra! Chi*

Bur - ning in end - less night! The fire of doom sur -  
*vis - ni! c'è un mal peg - - gior! Che cef - fo di - spe -*

demn'd to end - less mi - se - ry, Oh doom of wrath and ter - ror, No  
*m'a - gi - ta le vi - sce - re! Che strazio, oi - mè, che sma - nia Che in -*

round him, Its fie - ry glare con - founds him, What sounds, what sights of  
*ra - to! Che ge - sti d'un dan - na - to! che gri - di, che la -*

more to see the light! Tor - ments e -  
*fer - no, ohe ter - ror Tut - to a tue*

ter - ror, Oh I shall die, oh I shall die of fright!  
*men ti! co - me mi fa ter - ror, mi fa ter - ror!*

*D. Juan.*  
 My soul is rent with a - go - ny, Con -  
*Chi l'a - ni - ma mi la - ce - ra! Chi*

ter - nal wait thee! Bur - ning and end - less  
*col - pe è po - Leporello. oo! vis - ni, c'è un mal peg -*

The fire of doom sur - round him.  
*Che cef - fo di - spe - ra - to!*

demned to end-less mi-se-ry. Oh doom of wrath and ter - ror! Ah!  
*m'a - gi-ta le vi-soe-re!* *che strazio oi-mè, che sma - nia!* *Ah!*

night.  
*gior!*

Its fi - ery glare confounds him, What sounds, what sights of terror, What  
*Che ge - sti d'un dan - na - to! che gri - di, che la - menti! che*

Oh dread-ful end - less night!  
*che in - fer - no! che ter - ror!*

end - less, end - less, Bur-ning and end-less  
*vie - ni! vie - ni! vie - ni! c'è un mal peg -*

sounds, what sights of ter ror! Oh I shall die of fright!  
*gri - di, che la - men - ti! co - me mi fà ter - ror!*

*2 (The flames increase and engulf Don Juan.) Leporello.*

Ah! Ah!  
*Ah! Ah!*

night.  
*gior.*

*cresc.*

# Minuet

FROM SYMPHONY in E $\flat$ .

W. A. MOZART.

Allegretto.

*f marcato*  
*Ped.*  
*f*  
*Ped.*  
*marcato*  
*mf*  
*mf*  
*Ped.*  
*p*  
*sempre p*  
*Ped.*  
*4*  
*5*  
*f marcato*  
*Ped.*  
*f*  
*Ped.*  
*f*  
*p mf*  
*Ped.*  
*Ped.*





## Come, Shall I Tell Thee.

(Vedrai Carino.)

(SOPRANO ARIA from DON JUAN.)

MOZART.

Grazioso.

Strings, Corni sustain.

Wood.

*Mezza voce.* Cello.

Zerlina.

Come, shall I tell thee How what be - fell thee Soon can be cu - red By  
*Ve - drai ca - ri - no, se sei buo - ni - no che bel ri - me - di - o*  
 Strings. Cor.

my po - tent charm?  
*ti vo - glio dar,* Vln. & Wind. Strings.  
 No gar - den grows it,  
*E na - tu - ra - le,*

Though it a - boun - deth, Like fur - nace glows it, Yet none 'twill harm, no,  
*non dà dis - gu - sto, e lo spe - cia - le non lo sa far, nò*

none it will harm, no, none it will harm, All guard and che - rish it, Gold can not  
*non lo sa far, nò non lo sa far, — E un cer - to bal - sa - mo che porto ad -*

buy it, say wilt thou try it? Soft 'tis, and warm,  
 - dos - so, da - re te'l pos - so, seil vuoi pro - var, —

Canst thou not guess it?  
 Sa - per vor - re - sti?

Has thy wit flown, say has all thy wit then  
 do - ve mi sta, do - ve, do - ve, dove mi

flown? —  
 sta? —

Hear how it throbs with-in,  
 Sen - ti - lo bat - te - re.

*Fl. Cl. Fag.*  
*Strings. Corni*

*(Lays his hand on her heart.)*

'Tis all thine own, Hear how it throbs with-in, hear how it  
 Toc - ca mi quà, sen - ti - lo bat - te - re, sen - ti - lo

*mf p mf*

throbs with-in,  
 bat - te - re,

'Tis all thine own, hear how it throbs within, hear how it  
 too - ca mi quà! sen - ti - lo bat - te - re, sen - ti - lo

*Vlns. p Wind. mf p mf*

throbs within, hear how it throbs within, 'Tis all thine own, thine, thine.  
*bat - te - re, sen - ti - lo bat - te - re, toc - ca mi quà! quà! quà!*

Hear how it throbs with - in, Ah, 'tis thine on - ly, it is thine on - ly,  
*sen - ti - lo bat - te - re, toc - ca - mi quà, quà! toc - ca - mi quà, quà!*

*(Exit with Masetto.)*  
 It is thine on - ly, 'Tis all thine own.  
*toc - ca - mi quà, quà, toc - ca - mi quà.*

Scherzo  
from  
SYMPHONY N<sup>o</sup> 7. Op. 92.

159

L. van BEETHOVEN.  
*arranged by Liszt.*

Presto. (♩ = 132.)

The musical score is written for piano and orchestra. It consists of five systems of music. The first system is for piano, with a tempo marking of Presto (♩ = 132.) and a key signature of one flat. The piano part features a series of chords and arpeggios, with dynamics ranging from *p* to *f*. The second system continues the piano part, with a crescendo marking and a dynamic of *f*. The third system is for the orchestra, with a key signature change to two sharps (F# and C#). It features a series of chords and arpeggios, with dynamics ranging from *f* to *pp*. The fourth system is for the orchestra, with a key signature change to one sharp (F#). It features a series of chords and arpeggios, with dynamics ranging from *f* to *p*. The fifth system is for the orchestra, with a key signature change to one flat (Bb). It features a series of chords and arpeggios, with dynamics ranging from *f* to *pp*.

Ossia. 8.

F1. & Cl.

Viol. & Altos.

pp *ff* *Red.* *p Fl. & Ob.* *pp*

*strings.* *pp* *Bassoon.* *pp* *ff* *Red.*

*strings.* *p* *Oboe.* *Red.* *p dolce* *stacc. legg.*

*Red.* *cresc. poco a poco* *Red.*

*Red.* *Red.*

*f* *Red.* *ff* *Red.*

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes various musical notations such as eighth notes, sixteenth notes, and rests. A first ending bracket labeled '8' spans the first four measures. The system concludes with a 'Ped.' (pedal) marking.

Second system of the musical score, continuing the grand staff notation. It includes markings for 'strings.' and 'Ob.' (oboe). The system ends with a 'cresc.' (crescendo) marking and a 'Ped.' (pedal) marking.

Third system of the musical score, featuring a grand staff. It includes an 'Ossia.' (alternative) section for the right hand, marked with a first ending bracket labeled '8'. The system concludes with a 'Ped.' (pedal) marking.

Fourth system of the musical score, featuring a grand staff. It includes markings for 'cresc.' (crescendo) and 'ff' (fortissimo). The system concludes with a 'Ped.' (pedal) marking.

Fifth system of the musical score, featuring a grand staff. It includes markings for 'cresc.' (crescendo) and 'ff' (fortissimo). The system concludes with a 'Ped.' (pedal) marking.

First system of piano accompaniment. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady eighth-note accompaniment. A first ending bracket is indicated above the right hand.

Second system of piano accompaniment, continuing the first ending. It includes a repeat sign and a second ending bracket. The right hand has a melodic line with slurs, and the left hand has a steady eighth-note accompaniment.

Violins

*p dolce*

Assai meno Presto. (♩ = 84.)

Third system of music. The top staff is for Violins, marked *p dolce*. The bottom two staves are for piano accompaniment, also marked *p dolce*. The tempo is *Assai meno Presto.* with a quarter note equal to 84 beats per minute.

Fourth system of music, continuing the Violins and piano accompaniment. The Violins play a sustained melodic line, while the piano accompaniment features a rhythmic pattern of eighth notes and rests.

Fifth system of music. The Violins continue their melodic line. The piano accompaniment includes a section with a 3/4 time signature change, indicated by a '3' over the staff.

First system of the musical score. It features a vocal line with a treble clef and a key signature of two sharps (F# and C#). The vocal line is accompanied by a piano (p) part with a grand staff (treble and bass clefs). The piano part includes a right-hand part with a treble clef and a left-hand part with a bass clef. The piano part has a key signature of two sharps. The system includes various musical notations such as notes, rests, and dynamic markings like *Red.* and *ff*.

Second system of the musical score. It features a vocal line with a treble clef and a key signature of two sharps (F# and C#). The vocal line is accompanied by a piano (p) part with a grand staff (treble and bass clefs). The piano part includes a right-hand part with a treble clef and a left-hand part with a bass clef. The piano part has a key signature of two sharps. The system includes various musical notations such as notes, rests, and dynamic markings like *Red.* and *ff*. The system also includes the label *Viol.* and *Wind.* with a  *dolce.* marking.

Third system of the musical score. It features a vocal line with a treble clef and a key signature of two sharps (F# and C#). The vocal line is accompanied by a piano (p) part with a grand staff (treble and bass clefs). The piano part includes a right-hand part with a treble clef and a left-hand part with a bass clef. The piano part has a key signature of two sharps. The system includes various musical notations such as notes, rests, and dynamic markings like *Red.* and *ff*.

Fourth system of the musical score. It features a vocal line with a treble clef and a key signature of two sharps (F# and C#). The vocal line is accompanied by a piano (p) part with a grand staff (treble and bass clefs). The piano part includes a right-hand part with a treble clef and a left-hand part with a bass clef. The piano part has a key signature of two sharps. The system includes various musical notations such as notes, rests, and dynamic markings like *Red.* and *ff*. The system also includes the marking *cresc.* and *3 2*.

Fifth system of the musical score. It features a vocal line with a treble clef and a key signature of two sharps (F# and C#). The vocal line is accompanied by a piano (p) part with a grand staff (treble and bass clefs). The piano part includes a right-hand part with a treble clef and a left-hand part with a bass clef. The piano part has a key signature of two sharps. The system includes various musical notations such as notes, rests, and dynamic markings like *Red.* and *ff*. The system also includes the marking *8 ten.* and *ff*.

Timp.



First system of the musical score. It features a piano (p) part with a treble and bass staff. The piano part includes a melodic line in the treble and a more rhythmic, chordal line in the bass. Above the piano part, there are staves for "Horns" and "strings." The "Horns" part has a melodic line, and the "strings" part has a more rhythmic, chordal line. The system is marked with "ten." (tenth measure), "sf" (sforzando), "p" (piano), and "sempre a min." (sempre a minore). The key signature is one sharp (F#).

Second system of the musical score. It continues the piano (p) part with a treble and bass staff. The piano part includes a melodic line in the treble and a more rhythmic, chordal line in the bass. Above the piano part, there are staves for "Horns" and "strings." The "Horns" part has a melodic line, and the "strings" part has a more rhythmic, chordal line. The system is marked with "ppp" (pianissimo), "D.C." (Da Capo), and "ten." (tenth measure). The key signature is one sharp (F#).

Third system of the musical score. It features a piano (p) part with a treble and bass staff. The piano part includes a melodic line in the treble and a more rhythmic, chordal line in the bass. Above the piano part, there are staves for "Horns" and "strings." The "Horns" part has a melodic line, and the "strings" part has a more rhythmic, chordal line. The system is marked with "Presto.", "f" (forte), "p" (piano), "legg." (leggero), and "ten." (tenth measure). The key signature is one sharp (F#).

Fourth system of the musical score. It continues the piano (p) part with a treble and bass staff. The piano part includes a melodic line in the treble and a more rhythmic, chordal line in the bass. Above the piano part, there are staves for "Horns" and "strings." The "Horns" part has a melodic line, and the "strings" part has a more rhythmic, chordal line. The system is marked with "f" (forte) and "ten." (tenth measure). The key signature is one sharp (F#).

Fifth system of the musical score. It features a piano (p) part with a treble and bass staff. The piano part includes a melodic line in the treble and a more rhythmic, chordal line in the bass. Above the piano part, there are staves for "Horns" and "strings." The "Horns" part has a melodic line, and the "strings" part has a more rhythmic, chordal line. The system is marked with "f" (forte) and "ten." (tenth measure). The key signature is one sharp (F#).

Fl. & Clar.

*f* *p*

2 4

This system shows the Flute and Clarinet parts. The music is in 4/4 time with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with dynamic markings of *f* (forte) and *p* (piano). There are also some rests and a small asterisk marking a specific measure.

Viol. & Altos.

*pp* *pp*

This system shows the Violin and Alto parts. The music is in 4/4 time with a key signature of one sharp (F#). It features a series of eighth notes, with dynamic markings of *pp* (pianissimo). There are also some rests and a small asterisk marking a specific measure.

Fl. & Ob.

*pp* *ff* *p* *pp*

This system shows the Flute and Oboe parts. The music is in 4/4 time with a key signature of one sharp (F#). It features a series of eighth notes, with dynamic markings of *pp* (pianissimo), *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). There are also some rests and a small asterisk marking a specific measure.

Bassoons.

*pp* strings. *ff*

This system shows the Bassoon part. The music is in 4/4 time with a key signature of one sharp (F#). It features a series of eighth notes, with dynamic markings of *pp* (pianissimo) and *ff* (fortissimo). There are also some rests and a small asterisk marking a specific measure.

Ob.

*p* *stacc. legg.*

This system shows the Oboe part. The music is in 4/4 time with a key signature of one sharp (F#). It features a series of eighth notes, with dynamic markings of *p* (piano) and *stacc. legg.* (staccato, leggiero). There are also some rests and a small asterisk marking a specific measure.

*cresc.*

This system shows the strings part. The music is in 4/4 time with a key signature of one sharp (F#). It features a series of eighth notes, with a dynamic marking of *cresc.* (crescendo). There are also some rests and a small asterisk marking a specific measure.

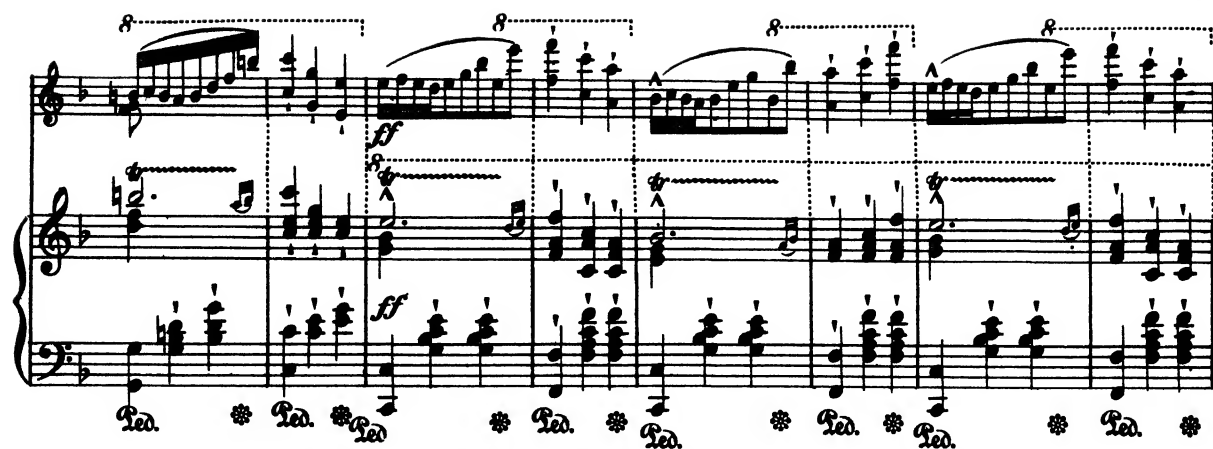
First system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking.

Second system of musical notation, featuring piano (p), forte (f), and fortissimo (ff) dynamics, and a crescendo (cresc.) marking.

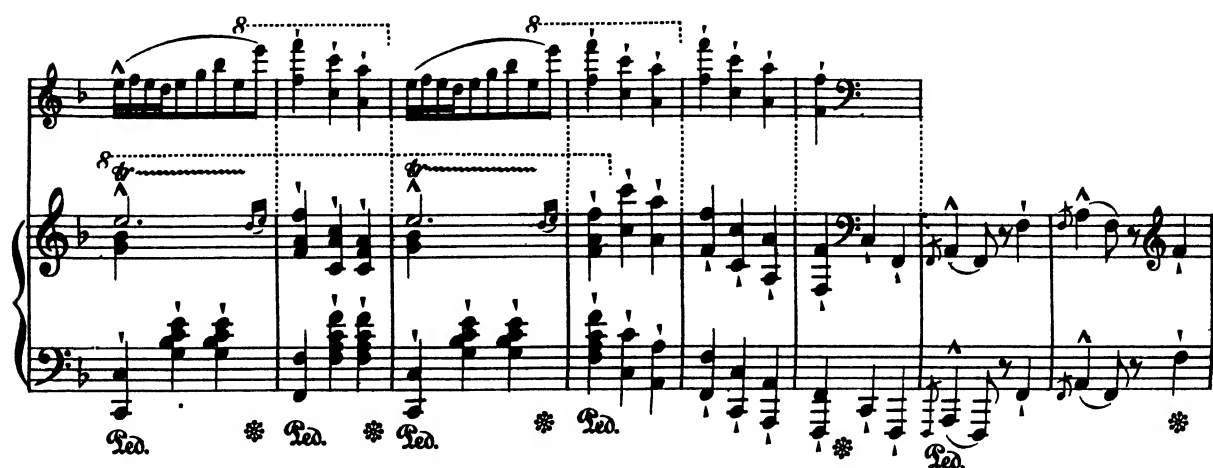
Third system of musical notation, featuring piano (p) and forte (f) dynamics, and a crescendo (cresc.) marking.

Fourth system of musical notation, featuring piano (p), forte (f), and fortissimo (ff) dynamics, and a crescendo (cresc.) marking. Includes markings for strings and Ob.

Fifth system of musical notation, featuring piano (p), forte (f), and fortissimo (ff) dynamics, and a crescendo (cresc.) marking. Includes markings for strings and Ob.



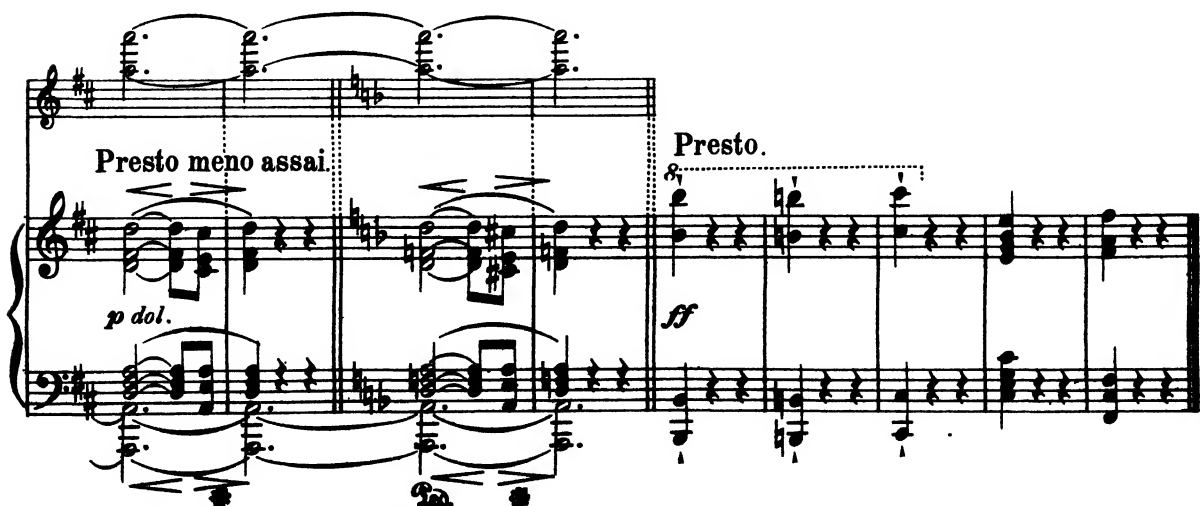
First system of musical notation. It consists of a grand staff with a treble and bass clef. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand plays a steady accompaniment of chords and single notes. The system is divided into measures by vertical bar lines. There are dynamic markings *ff* and *ped.* with asterisks.



Second system of musical notation. Similar to the first, it features a grand staff. The right hand continues with intricate melodic patterns. The left hand provides harmonic support. The system includes dynamic markings *ff* and *ped.* with asterisks.



Third system of musical notation. The right hand has a more active melodic line with many slurs. The left hand continues with a rhythmic accompaniment. The system includes dynamic markings *ff* and *ped.* with asterisks.



Fourth system of musical notation. This system is divided into two parts. The first part is marked *Presto meno assai.* and *p dol.* and features a grand staff with complex melodic and harmonic textures. The second part is marked *Presto.* and *ff*, showing a change in tempo and dynamics. The system includes dynamic markings *ff* and *ped.* with asterisks.

## Sonate Caractéristique.

## THE FAREWELL.

L. van BEETHOVEN

Op. 81<sup>a</sup>Adagio.  $\text{♩} = 60$ 

*p espressivo sempre.*

*ten.*

*cresc.*

*ten.*

*sf*

*dim.*

*a tempo.*

*p*

*pp poco cresc.*

*Ad.*

*p*

*pp*

*ten.*

*poco riten.*

*Ad.*

*attacca subito l'Allegro.*

**Allegro.  $\text{♩} = 120$**

[illegible]

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and dynamics.

*mf*  
*ten. fz*  
*fz*

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and dynamics.

*Agitato.*  
*f*

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and dynamics.

*tranquillo.*  
*p subito.*  
*p*  
*sopra.*  
*Ad.*

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and dynamics.

*cresc.*  
*cresc.*  
*quasi stretto.*  
*f sempre.*  
*in tempo*  
*mf*

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and dynamics.

*p leggiero.*  
*mf*  
*pp*  
*mf*

Sixth system of musical notation, measures 21-24. Treble and bass staves with various fingerings and dynamics.

*pp*  
*mf*  
*p*  
*mf*

*Vivo.* *2 5 4* *2 5 4* *poco slent.* *in tempo.* *cantabile.*

*cresc.* *f* *p* *p* *mf* *dim. sempre.*

*sempre sosten.*

*poco ritard.* *rivegliandosi.*

*pp* *p cresc.*

*a tempo.* *ten.* *ten.* *cresc.*

*sf* *sfp* *p* *cresc.* *sfp* *sfp*

*cresc.* *mf* *p* *cresc.*



[illegible]

*animato.* *poco calmando.*

*a tempo.* *cresc.* *sf* *sfp* *p* *cresc.*

*sf* *sfp* *cresc.* *sf* *sfp*

*Stretto.* *cresc.* *f* *ff* *mf* *in tempo.*

*mf* *p* *mf* *quasi f* *p* *mf cresc.*

*ff* *dolce.* *1* *2* *3* *4* *5*

*ten.* *poco marc.*

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, given the presence of two flats in the key signature. The notation is arranged in eight systems, each consisting of a grand staff (treble and bass clefs) with a central piano (p) marking.

The musical notation includes various note values, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). The tempo markings include *cresc.* (crescendo), *poco rit.* (poco ritardando), *a tempo*, *ten.* (tenu), and *semplice leggero*. The piece is characterized by a flowing, melodic line in the right hand, often featuring trills and grace notes, and a more rhythmic, harmonic accompaniment in the left hand. The notation is written in a clear, legible style, with a focus on the melodic development of the piece.

# Introduction and Aria.

175

## ACT II. "FIDELIO."

L.von BEETHOVEN.

Grave. Wind. Wind.  
Strings. Strings.

*p* *f* *p* *f* *p cresc.* *f* *p cresc.*

Vln. Ob. Vln. Ob.

Tym.

Fl. Vln.

*sf* *f* *p* *sf* *dim.*

Cl. Fag. Fl.

*p* *cresc.*

First system of piano introduction. Treble and bass staves. Treble staff has a complex melodic line with many beamed sixteenth notes. Bass staff has a simpler accompaniment. Dynamics: *fp* (first measure), *cresc.* (second measure), *p* (third measure), *cresc.* (fourth measure).

Second system of piano introduction. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a more active accompaniment with many beamed sixteenth notes. Dynamics: *p cresc.* (first measure), *f* (third measure).

Third system of piano introduction. Treble and bass staves. Treble staff has a melodic line with some rests. Bass staff has a more active accompaniment. Dynamics: *f* (first measure), *p* (second measure), *f* (third measure), *p* (fourth measure), *cresc.* (fifth measure), *f* (sixth measure), *dim.* (seventh measure).

*Florestan. Recit.*

Heav'n! what gloom pro-found!  
Gott! welch' Dun - kel hier!

Oh  
O

*Recit.*

Fourth system of piano introduction. Treble and bass staves. Treble staff has a melodic line with some rests. Bass staff has a more active accompaniment. Dynamics: *p* (first measure), *f* (third measure), *p* (fourth measure), *f* (fifth measure).

silence full of ter-ror!  
grauen - vol - le Stille!

Thick darkness all a-round,  
Öd' ist es ummich her,

Fifth system of piano introduction. Treble and bass staves. Treble staff has a melodic line with some rests. Bass staff has a more active accompaniment. Dynamics: *p* (first measure), *pp* (third measure).

Tymp.

**Poco Andante.**

Lone, no breath or living sound      Thou'rt just oh      Heaven!  
 nichts, nichts le - bet ausser mir,      o schwe-re      Prüfung, Ob.

*Piu moto.*

**Poco Andante.**

**Poco Allegro.**

In thy ways can be no      er-ror!  
 doch ge - recht ist Got - tes      Wille;

*cresc.*

*Recit.*

**Poco Allegro. p dolce.**

I mur - mur not, fill as thou  
 Ich mur - re nicht! das Maass der

**Adagio cantabile.**

wilt      then,      my cup of      woe!  
 Lei -      den      steht bei      dir.

*p Adagio* *cresc.* *Wind*

**Adagio cantabile. dolce.**

Brightly dawn'd my life's young  
 In des Le - bens Früh - lings -

*Vlns.*

morning, All in ro - sy hue — was clad, Love and joy my home a -  
 ta - gen, ist das Glück von mir — ge - flohn, Wahr - heit wagt ich kühn zu

dorning, Ev'ry sense with hope was glad, Now, in fet - ters doom'd to  
 sa - gen, und die Ket - ten sind mein Lohn, wil - lig duld' ich al - le

languish, Though in - glo - rious here I die, That fair  
 Schmerzen, en - de schmä - lich mei - ne Bahn, süs - ser

vi - sion soothes my an - guish, Whispers soft; Heav'n yet is nigh.  
 Trost in mei - nem Her - zen, mei - ne Pflicht hab' ich ge - than,

Yes, that fair - est vi - sion soothes my an - guish, Whispers soft, it whis - pers  
 Süs - ser, süs - ser, Trost in mei - nem Her - zen, mei - ne Pflicht ja, mei - ne

*Poco Allegro.*

soft, Heav'n yet is nigh.  
Pflicht hab ich ge - than.

Ob.

*p* *cresc.*

*(Calm, but as though in an ecstasy.)*

A - round me a bal-my soft breath doth play!  
Und spür' ich nicht lin-de sanft säü-seln-de Luft?

Ob.

*dim.* *p dol.*

A light thro' my dun-geon is streaming;  
und ist nicht mein Grab mir er-hel-let?

Oh bliss, 'tis an angel, in ro - sy ar-  
ich seh' wie ein Engel, im ro - si-gen

*cresc.*

ray, With sweet smiles of comfort up-on me she's beaming!  
Dußt sich trös - tend zur Sei-te, zur Sei-te mir stel-let.

An an-gel, Le-o -  
ein En-gel, Le-o -

*p*

no-ra, Le-o - no-ra, re-sem-bling I see, She, she leads me to hea-ven, the  
no-ren, Le-o - no-ren, der Gat - tin so gleich, der, der führt mich zur Frei-heit in's

*cresc.* *poco a poco.*



land of the free. A - round me a bal-my soft  
 himm - - li - sche Reich, und spür' ich nicht lin - de sanft

breath doth play, Oh bliss, 'tis an an-gel in ro - sy ar-ray, An  
 säü - seln-de Luft? ich seh' wie ein En-gel im ro - si - gen Duft, ein

an-gel, an an-gel that com-fort up-on me is beaming, An angel, Le-o-o  
 En-gel, ein En-gel sich trös-tend zur Sei-te mir stel-let, ein En-gel, Le-o-o

no-ra, Le-o - no-ra my wife re - sembling, she leads me to hea-ven, to  
 no-ren, Le-o - no-ren, der Gat-tin, so gleich, der, der führt mich zur Frei-heit, zur

hea - ven, the land of the free, she leads me to heaven, the land of the  
 Frei - heit in's himm - - li - sche Reich, zur Frei-heit, zur Freiheit in's himm-li - sche

free, yes, she leads me to hea-ven, to hea-ven, the land of the  
 Reich, der, der führt mich zur Freiheit, zur Frei-heit in's himm - - - li - sche

*fp* cre - - - scen - - - - - do

free, She leads me to hea-ven, the land of the free, the land of the  
 Reich, zur Frei-heit, zur Frei-heit in's himm - li - sche Reich, in's himm-li - sche

*f*

free, the land of the free.  
 Reich, in's himm - - li - sche Reich.

*ff* *dim.*

Ob.

strings

*p* *sempre dim.*

*pp* *ppp*

Andante Con Moto  
from the  
SYMPHONY in B MINOR.

F. SCHUBERT.  
*arranged by S. Jadassohn*

Andante con moto.

pp

fp

f

pp

fp

p

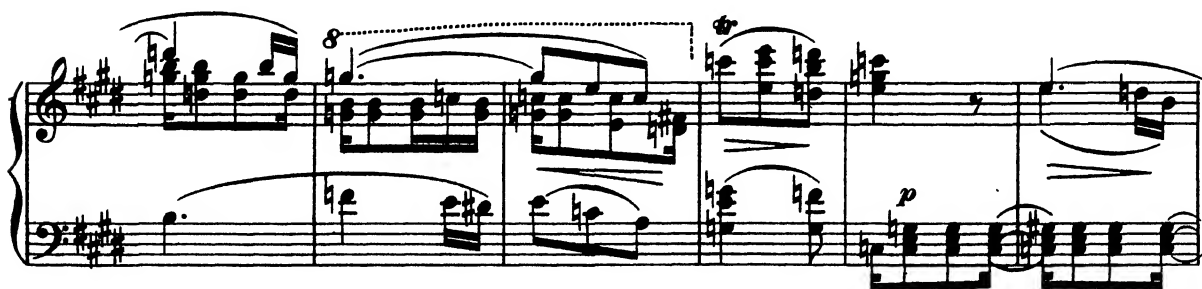
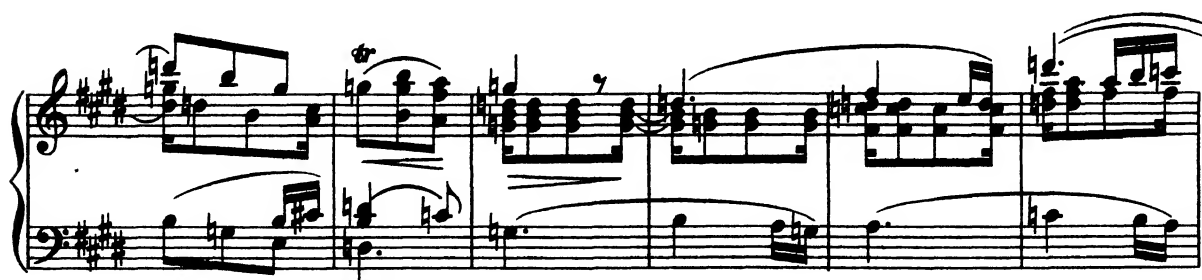
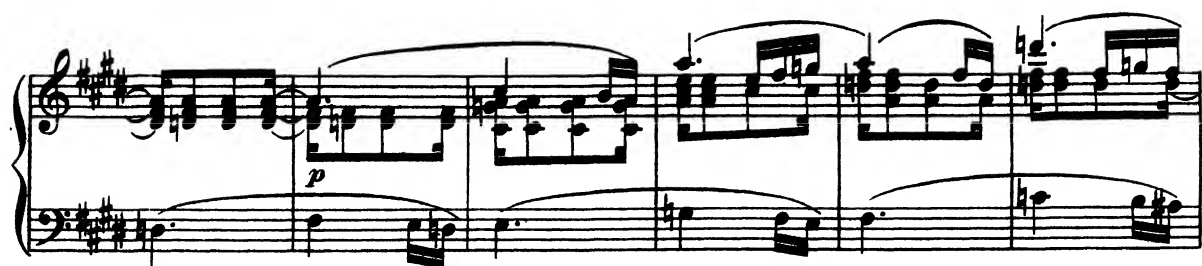
cresc

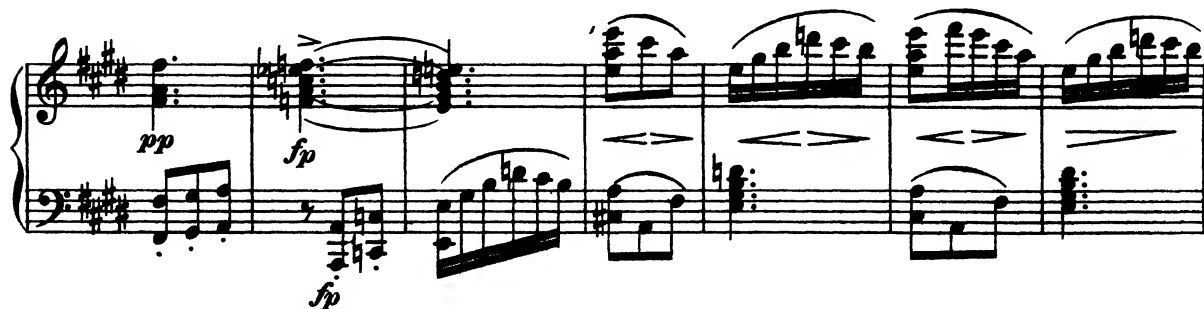
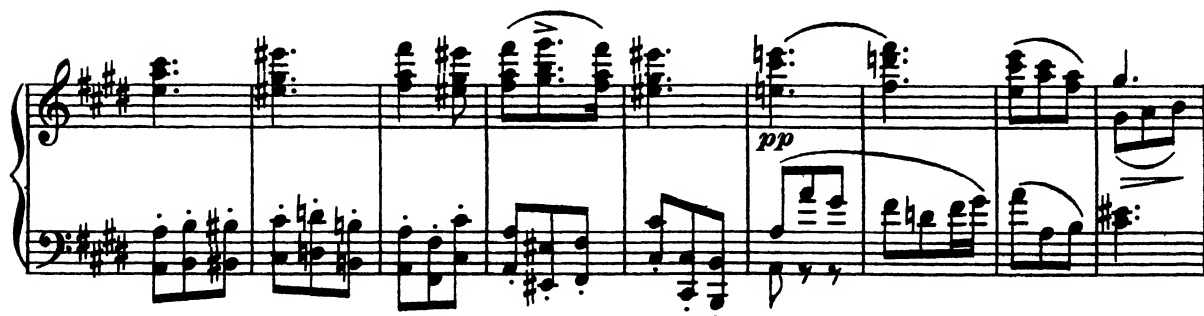
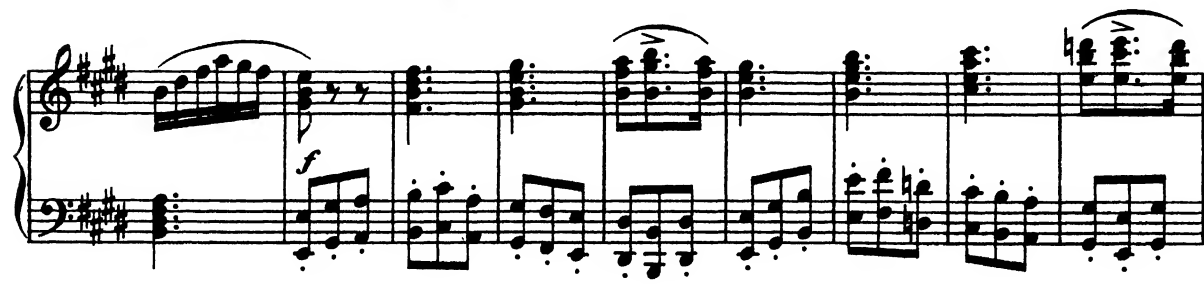
pp

pp

This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various dynamics and markings:

- System 1:** Treble staff starts with *pp* and ends with *f* and *p*. Bass staff has a continuous eighth-note accompaniment.
- System 2:** Treble staff starts with *pp* and includes a *dim.* marking. Bass staff continues the accompaniment.
- System 3:** Treble staff starts with *morendo.* and *pp*. Bass staff continues the accompaniment.
- System 4:** Treble staff has *f*, *p*, *pp*, and *ppp* markings. Bass staff has a series of chords marked with *ped.* and asterisks.
- System 5:** Treble staff has *ff* and *ff con strepito* markings. Bass staff has a series of chords marked with *ped.* and asterisks.
- System 6:** Treble staff continues the melodic line. Bass staff continues the accompaniment.
- System 7:** Treble staff continues the melodic line. Bass staff has *f* and *p* markings.





This page of musical notation, numbered 186, contains seven systems of piano music. The notation is written for piano, with treble and bass staves joined by a brace. The key signature is three sharps (F#, C#, G#). The music features a variety of dynamics and articulations:

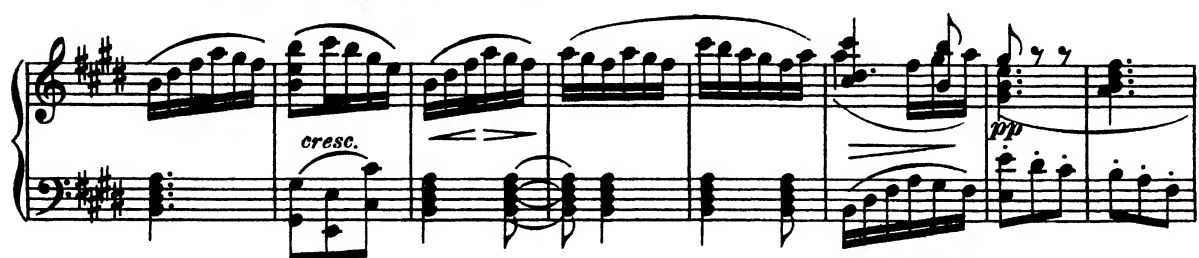
- System 1:** Treble staff has a melodic line with slurs and accents. Bass staff has a dense, rhythmic accompaniment. Dynamics: *pp*.
- System 2:** Treble staff continues the melodic line. Bass staff has a dense, rhythmic accompaniment. Dynamics: *f*, *p*, *pp*.
- System 3:** Treble staff has a melodic line with slurs. Bass staff has a dense, rhythmic accompaniment. Dynamics: *morendo*, *pp*.
- System 4:** Treble staff has a melodic line with slurs. Bass staff has a dense, rhythmic accompaniment. Dynamics: *f*, *p*.
- System 5:** Treble staff has a melodic line with slurs. Bass staff has a dense, rhythmic accompaniment. Dynamics: *pp*, *ppp*, *ff*.
- System 6:** Treble staff has a melodic line with slurs. Bass staff has a dense, rhythmic accompaniment. Dynamics: *ff*. A finger number *2 1 2 1* is written above the final measure of the treble staff.
- System 7:** Treble staff has a melodic line with slurs. Bass staff has a dense, rhythmic accompaniment.



First system of musical notation. The treble staff contains a series of chords and a melodic line. The bass staff features a rapid, descending eighth-note pattern. Dynamics include *ff* (fortissimo) and *sed.* (sotto voce). A fermata is placed over a chord in the bass staff.



Second system of musical notation. The treble staff continues with chords and a melodic line. The bass staff has a descending eighth-note pattern. Dynamics include *fp* (forzando piano) and *sed.* (sotto voce). A fermata is placed over a chord in the bass staff.



Third system of musical notation. The treble staff features a rapid, ascending eighth-note pattern. The bass staff has a descending eighth-note pattern. Dynamics include *cresc.* (crescendo) and *pp* (pianissimo).



Fourth system of musical notation. The treble staff continues with chords and a melodic line. The bass staff has a descending eighth-note pattern. Dynamics include *ppp* (pianississimo).



Fifth system of musical notation. The treble staff features a rapid, ascending eighth-note pattern. The bass staff has a descending eighth-note pattern. Dynamics include *ppp* (pianississimo) and *pp* (pianissimo).



Sixth system of musical notation. The treble staff continues with chords and a melodic line. The bass staff has a descending eighth-note pattern. Dynamics include *pp* (pianissimo).



Seventh system of musical notation. The treble staff features a rapid, ascending eighth-note pattern. The bass staff has a descending eighth-note pattern. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).



# "Beneath the Evening's last sweet Smile."

(AM MEER.)

Heine.

F. SCHUBERT.

Adagio assai.

Be - neath the ev - ning's last sweet smile The sea far out was  
*Das Meer er-glänz-te weit hin - aus im letz-ten A - bend -*  
*molto legato.*

shin - ing; We sat be - side the lone beach house And watch'd the sun's de -  
*schei - - ne wir sa - - ssen am ein - samen Fi - scher haus, wir sa - ssen stumm und al -*

clin - ing. The clouds came on,  
*- lei - ne. Der Ne - bel stieg,*

the wa - ters rose, And loud - - ly the sea - - bird was  
*das Was - ser schwoll, die Mö - - - ve flog hin und*

call - ing! And from thine eyes the ten - der tears In gent - le drops were  
*wie - der; aus dei - nen Au - gen lie - be - voll fie - len die Thrü - nen*

*p* *decresc.* *pp*

fall - ing. I saw them fall up - - on thy hand, And down-wards low - ly  
 nie - der. Ich sah sie fal - len auf dei - ne Hand, und bin aufs Knie ge - -

bend - - ing, I kiss'd them off, my own dim eyes With ri - sing tears con - tend - ing.  
 -sun - - ken, ich hab von dei - ner weis - sen Hand die Thrä - nen fort - ge - trun - ken.

And from that hour thine im - age fill'd My  
 Seit je - - ner Stun - de ver - zehrt sich mein Leib, die

soul with light for ev - er; But  
 See - - - le stirbt vor Seh - nen; mich

ah! those tears I stole a - way My heart from peace dis - sev - - er!  
 hat das un - glück - sel - ge - Weib ver - gift - et mit ih - ren Thrü - - nen.

## Faith in Spring.

(FRÜHLINGSGLAUBE.)

Uhland.

F. SCHUBERT. Op. 20. No 2.

Andante sostenuto.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Andante sostenuto' and the dynamics include 'pp' and triplets.

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics 'A - gain the balm - y breez - es play, They' and 'Die lin - den Lüf - te sind er - wacht, sie'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

The second system of the vocal and piano accompaniment. The vocal line continues with 'gent - ly mur - mur night and day, And heav - en's rich fra - grance' and 'säu - seln und we - hen Tag und Nacht, sie schaf - fen an al - len'. The piano accompaniment maintains its rhythmic accompaniment.

The third system of the vocal and piano accompaniment. The vocal line continues with 'bor - row, rich fra - grance bor - row. New sounds a - rise, and' and 'En - den, an al - len En - den. O fri - scher Duft, o'. The piano accompaniment continues with its characteristic eighth-note pattern.

The fourth system of the vocal and piano accompaniment. The vocal line concludes with 'o - dors sweet, And o - dors sweet, Oh! seek, poor heart, the' and 'neu - er Klang! o neu - er Klang, nun, ar - mes Her - ze,'. The piano accompaniment continues with its characteristic eighth-note pattern.

change to greet, And cast a-way, a - way thy sor - row,  
 sei nicht bang! nun muss sich al - les, al - les wen - den,

And cast a-way thy sor row.  
 nun muss sich al - les, al - les wen - den.

*cresc.* *pp*

The earth seems bright-er  
 Die Welt wird schö - ner mit

*pp*

ev - 'ry morn, White blos - soms gay her robe a - dorn, And  
 je - dem Tag, man weiss nicht, was noch wer - den mag, das

fair - est flow'rs are bloom - ing, and flow'rs are bloom - ing: They  
 Bli - hen will nicht en - den, es will nicht en - den, Es

bloom a - round in ev - 'ry vale, They bloom in  
 blüht das fern - ste, tief - ste Thal, es blüht das

ev - 'ry vale, And thou, poor heart, the change must hail,  
 tief - ste Thal: Nun, ar - mes Herz, ver - giss der Qual!

Each day fresh hope, fresh hope re-sum - ing, Each day fresh hope, fresh  
 nun muss sich al - les, al - les wen - den, nun muss sich al - les,  
 cresc.

hope re - sum - ing.  
 al - les wen - den.

*fp* *pp*

# Hark, Hark! the Lark.

193

(Shakespeare.)

(STÄNDCHEN.)

FR. SCHUBERT.

Allegretto.

The first system of the musical score is in 6/8 time, marked 'Allegretto'. It features a treble and bass staff for the piano accompaniment. The piano part begins with a piano (*p*) dynamic. The melody is in the right hand, starting with a quarter rest followed by a series of eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. The system concludes with a 'Fine.' marking.

The second system of the musical score continues the piano accompaniment. It includes the first line of the vocal melody with the lyrics: 'Hark, hark! the lark, at Heav'n's gate sings, And Phoebus gins to rise; His'. Below this, the German lyrics are provided: 'Horch, horch, die Lerch im Äther-blau! und Phöbus, neuer weckt, trinkt'. The piano part continues with a piano (*pp*) dynamic.

The third system of the musical score continues the piano accompaniment. It includes the second line of the vocal melody with the lyrics: 'steeds to water at those springs On chalcid flow'rs that lies, On'. Below this, the German lyrics are provided: 'sei-ne Ros-se mit dem Thau, der Blumen-kelche deckt, der'. The piano part continues with a piano (*pp*) dynamic.

cha - ic'd flow'rs that lies! And wink - ing Ma - ry - buds be - gin To  
 Blu - men - kel - che deckt. Der Rin - gel - blu - me Knos - pe schleusst die

ope their gold - en eyes, With ev - 'ry thing that pret - ty is, My  
 gold - nen Aug - lein auf; mit al - lem, was da rei - zend ist, du

La - dy sweet, a - rise; With ev - 'ry thing that pret - ty is, My  
 sü - sse Maid, steh' auf, mit al - len, was da rei - zend ist, du

La - dy sweet, a - rise, — a - rise, — a - rise, — My La - dy sweet, a -  
 sü - sse Maid, steh' auf, — steh' auf, — steh' auf, — du sü - sse Maid, steh'

-rise, — a - rise, — a - rise, — My La - dy sweet, a - rise!  
 auf, — steh' auf, — steh' auf, — du sü - sse Maid, steh' auf!

Adagio  
from the  
VIOLIN CONCERTO №9.

195

LOUIS SPOHR.

VIOLIN. *Adagio. Tutti*

PIANO. *Adagio. f Tutti*

*Solo*

*p*

*f* *mf* *dim.* *p* *pp*

*fz* *fz* *p* *pp* *fz* *p*



This musical score is for a piano and voice piece, page 196. It consists of five systems of music. The first system shows the piano accompaniment with a treble and bass staff, and a vocal line in the treble staff. The piano part features a steady eighth-note accompaniment in the bass and a more active treble part. The vocal line enters with a melodic phrase. Dynamics include *f*, *p*, and *cresc.*. The second system continues the piano accompaniment and the vocal line, which includes the lyrics "dimi - nuen - do". Dynamics include *f*, *dimi*, *mf*, *p*, and *f*. The third system features a more active piano accompaniment with *fp* (fortissimo piano) markings. The vocal line has a melodic phrase. Dynamics include *f* and *fp*. The fourth system continues the piano accompaniment and the vocal line, which includes the lyrics "dim". Dynamics include *dim*, *p*, and *fz*. The fifth system features a piano accompaniment with a *cresc.* marking and a vocal line with a melodic phrase. Dynamics include *cresc.*, *fz*, and *mf*.

196

*f* *p* *cresc.*

*f* *dimi* *mf* *p* *f*

*fp* *fp* *fp*

*dim* *p* *fz*

*cresc.* *fz* *f* *mf*

First system of the musical score. The upper staff (treble clef) begins with a melodic line marked *dim.* and *p*, followed by a triplet of eighth notes marked *f* and *dim.*. The lower staff (bass clef) features a continuous eighth-note accompaniment marked *dimin.* and *pp*.

Second system of the musical score. The upper staff includes a trill marked *p*, followed by a section marked *Tutti* with dynamics *f*, *p*, *f*, and *p*. The lower staff has a section marked *B Tutti* with dynamics *pp*, *f*, *p*, *f*, and *p*.

Third system of the musical score. The upper staff features a section marked *Solo* with dynamics *p* and *cresc.*. The lower staff has a section marked *Solo* with dynamics *pp* and *cresc.*.

Fourth system of the musical score. The upper staff includes a section marked *Red.* with dynamics *f*, *cresc.*, and *f*, followed by a triplet marked *p* and *cresc.*. The lower staff continues with a steady eighth-note accompaniment.

Fifth system of the musical score. The upper staff features a section marked *f* and *ff*, followed by a section marked *f*. The lower staff has a section marked *mf* and *fp*, followed by a section marked *f*. The system concludes with a section marked *C* and *f*.

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of one flat (B-flat) and a common time signature (C). The first system includes dynamics such as *dim.*, *pp*, *p*, and *f*. The second system features *p*, *pp*, *cresc.*, *fz*, and *p*. The third system includes *p*, *cresc.*, *f*, *dim*, and *pp*. The fourth system starts with a key signature change to two flats (B-flat and E-flat) and includes *cresc.*, *f*, *dim*, and *p*. The fifth system includes *cresc.*, *f*, *dim.*, *p*, and *cresc.*. The notation is dense, with many sixteenth and thirty-second notes, and includes various articulations like slurs and accents. The page is numbered '1' in the bottom right corner.

This page of musical notation is for a piano piece, featuring a single melodic line and a complex piano accompaniment. The notation includes various dynamic markings such as *f*, *dim.*, *p*, *cresc.*, and *mf*, as well as articulation marks like trills and slurs. The piece concludes with a final chord marked 'E'.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical elements such as notes, rests, beams, slurs, and articulation marks. Dynamics are indicated by letters like *f*, *dim.*, *pp*, *mf*, *p*, and *cresc.*. There are also markings for *dimin.* and *pp* in the third system. The piece concludes with a double bar line and a *Ad.* marking at the bottom.

System 1: Treble staff begins with a forte (*f*) dynamic and a melodic line with slurs. Bass staff provides harmonic support with chords and moving lines. A *dim.* marking appears in the treble staff.

System 2: Treble staff features a melodic line with a fermata. Bass staff continues with harmonic accompaniment. A *pp* marking is present in the bass staff.

System 3: Treble staff shows a melodic line with a *dimin.* marking. Bass staff has a *mf* marking. A *p* marking appears in the treble staff, followed by a *cresc.* and *f* marking.

System 4: Treble staff features a melodic line with a *p* marking. Bass staff continues with harmonic accompaniment.

System 5: Treble staff features a melodic line with a *p* marking. Bass staff continues with harmonic accompaniment.

System 6: Treble staff features a melodic line with a *dim.* and *pp* marking. Bass staff continues with harmonic accompaniment. The piece concludes with a double bar line and a *Ad.* marking.

# Invitation to the Dance.

201

C. M. von WEBER, Op. 65.

**Moderato.**

*grazioso.*  
*p*

*mf*

*dolce, con espressione.*

*ritard.*

**Allegro vivace.**  
*ff*

The musical score is written for piano and right-hand staves. It begins with a tempo marking of 'Moderato.' and a 'grazioso' character. The first system includes a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system is marked 'dolce, con espressione.' and includes a piano (*p*) dynamic. The fourth system continues the 'dolce, con espressione.' character. The fifth system includes a 'ritard.' (ritardando) marking. The sixth system changes the tempo to 'Allegro vivace.' and includes a fortissimo (*ff*) dynamic. The score is filled with various musical notations, including notes, rests, accidentals, and fingerings. The piece concludes with a double bar line and repeat signs.

*molto dolce* *scherzando.*


1 2 *brillante.*

*ma grazioso.*

*ff*

*p* *f* *fp* *p*

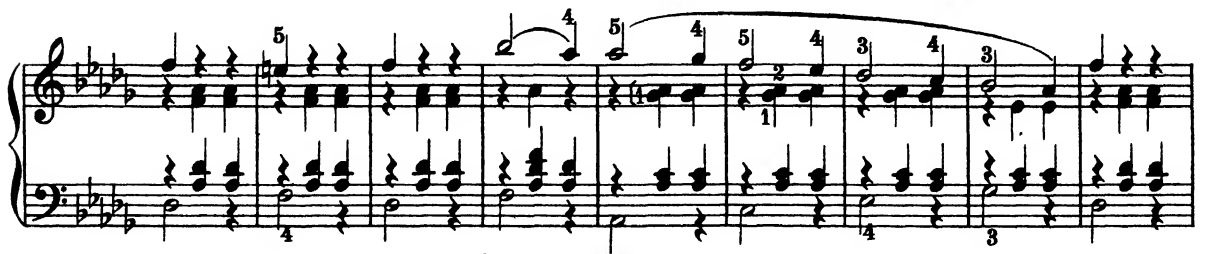
*ff*



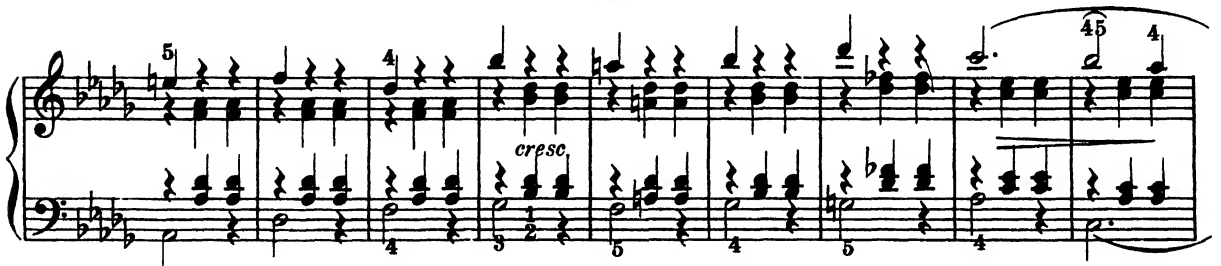
First system of musical notation. The treble clef staff features a series of chords and melodic lines with fingerings (1, 2, 3, 4, 5) and a dynamic marking of *ff*. The bass clef staff provides a harmonic accompaniment with chords and a few moving lines.



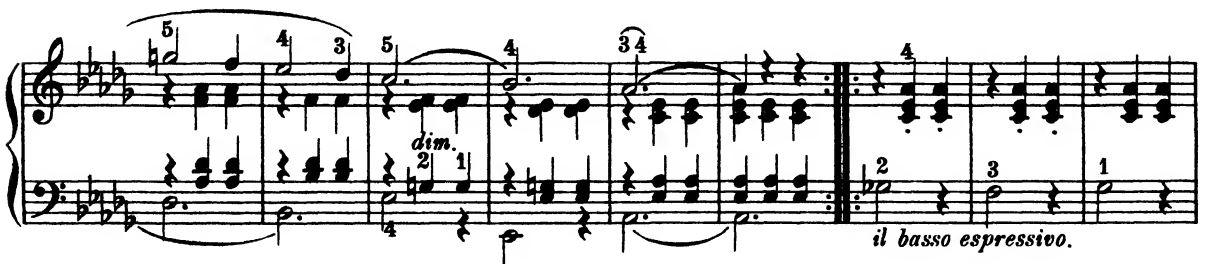
Second system of musical notation. The treble clef staff continues with chords and melodic fragments, including fingerings. The bass clef staff maintains a steady accompaniment with chords.



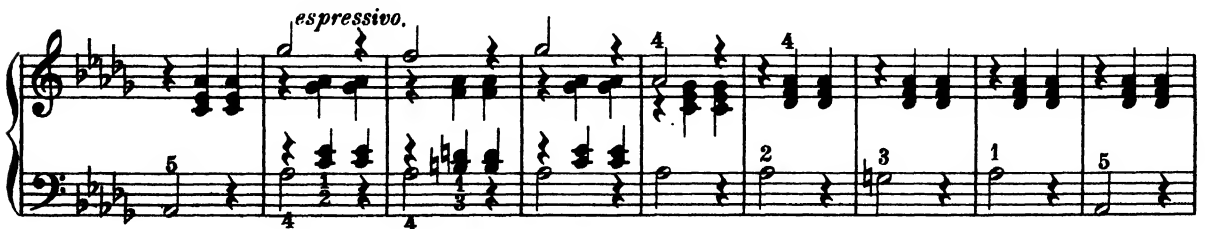
Third system of musical notation. The treble clef staff shows more complex melodic lines with fingerings and a slur. The bass clef staff continues with a consistent accompaniment.



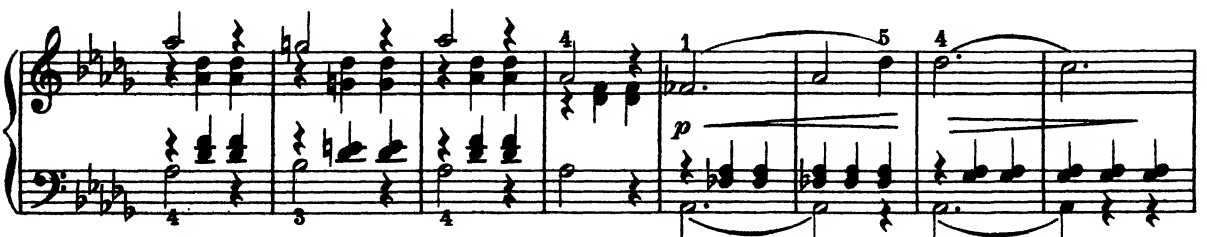
Fourth system of musical notation. The treble clef staff includes a slur and fingerings. The bass clef staff features a *cresc.* (crescendo) marking and continues with chords.



Fifth system of musical notation. The treble clef staff has a *dim.* (diminuendo) marking and fingerings. The bass clef staff includes the instruction *il basso espressivo.*



Sixth system of musical notation. The treble clef staff begins with the instruction *espressivo.* and continues with chords and melodic lines. The bass clef staff provides accompaniment with chords and fingerings.



Seventh system of musical notation. The treble clef staff features a *p* (piano) marking and fingerings. The bass clef staff continues with a steady accompaniment.



First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 2, 4, 5, 4, 3, 5, 4, 3. Bass staff has notes with fingerings 2, 1, 4, 1, 2, 1, 1. A *dim.* marking is present in the middle of the system.

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 2, 2, 1, 3, 2, 1. Bass staff has notes with fingerings 2, 2, 1, 3. A *p* marking is present in the middle of the system.

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 2, 1, 1, 2, 5, 4. Bass staff has notes with fingerings 1, 4, 5. A *p* marking is present in the middle of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 5, 4, 5, 4. Bass staff has notes with fingerings 4, 5, 4.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3, 4, 3, 5, 4, 2, 4. Bass staff has notes with fingerings 4, 3, 4, 5, 4. A *cresc.* marking is present in the middle of the system.

Sixth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 5, 4, 3, 5, 4. Bass staff has notes with fingerings 5, 4, 4, 4. A *ff passionato.* marking is present in the middle of the system, followed by a *dim.* marking.

Vivace

First system of musical notation, measures 1-4. The piece is in 3/4 time, key of B-flat major. The tempo is marked "Vivace". The first measure starts with a forte (*ff*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated above the notes.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line of eighth notes, and the left hand maintains the eighth-note accompaniment. The dynamic remains *ff*. Fingering numbers are present throughout the system.

Third system of musical notation, measures 9-12. The musical texture continues with the right hand's melodic line and the left hand's accompaniment. The dynamic is still *ff*. Fingering numbers are indicated above the notes.

Fourth system of musical notation, measures 13-16. The right hand has a more active melodic line. The dynamic changes to *fp* (fortissimo piano) in measure 13. The system concludes with a *dolce.* (dolce) marking in measure 16. Fingering numbers are indicated.

Fifth system of musical notation, measures 17-20. The right hand features a series of eighth-note runs. The left hand continues with the eighth-note accompaniment. Fingering numbers are indicated above the notes.

Sixth system of musical notation, measures 21-24. The right hand continues with eighth-note runs. The left hand maintains the accompaniment. Fingering numbers are indicated above the notes.

This page of musical notation is for a piano piece, likely in a minor key given the key signature of one flat. It consists of six systems of staves. The first five systems are for the piano accompaniment, while the sixth system includes a vocal line.

**System 1:** The right hand features a complex melodic line with many slurs and fingerings (e.g., 2 4 1 2 1 2, 1 3 1 2, 1 2 1 3, 1 2 1 4). The left hand provides a harmonic foundation with chords and single notes. A *ff* (fortissimo) dynamic is indicated in the final measure.

**System 2:** The right hand continues with slurred passages and fingerings (1 4 5, 1 4 5). The left hand has a steady accompaniment. A *decresc.* (decrescendo) marking is present above the right hand, and *ritard. un pochettino.* (ritardando a little) is written above the left hand.

**System 3:** The right hand has a more active melodic line with slurs and fingerings (4, 5, 3). The left hand accompaniment is consistent. A *pp* (pianissimo) dynamic is marked at the beginning, followed by *lusingando.* (lusingando), and a *ff* dynamic at the end.

**System 4:** The right hand features a series of chords and slurred notes with fingerings (3 2, 4 2). The left hand accompaniment is steady. A *ff* dynamic is marked.

**System 5:** The right hand continues with slurred passages and fingerings (4 2 5, 4 2 5, 1 3). The left hand accompaniment is consistent. A *ff* dynamic is marked.

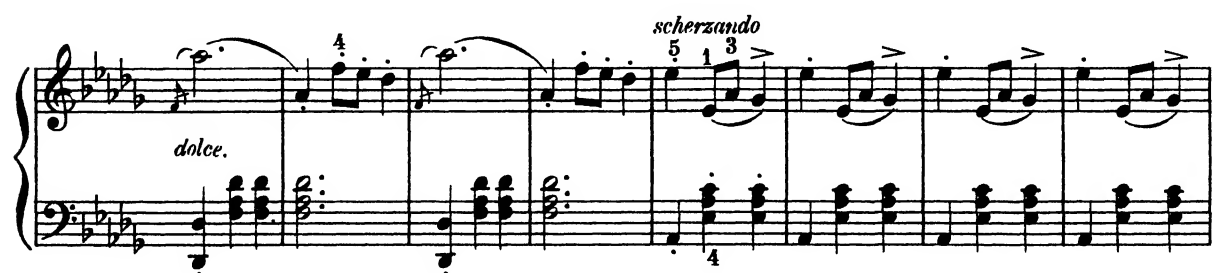
**System 6:** This system includes a vocal line in the right hand. The lyrics are: *de - cre - scen - do poco a poco -*. The piano accompaniment in the left hand continues with chords and single notes. Fingerings are provided for both hands.



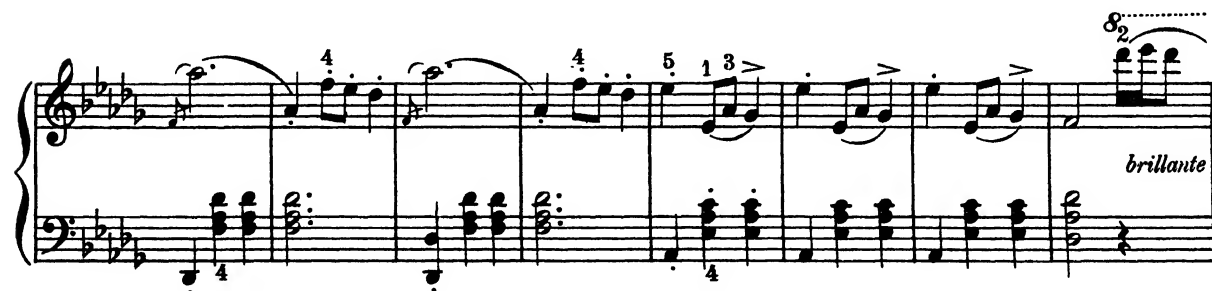
First system of the musical score. The right hand features a melodic line with various ornaments and fingerings (3, 4, 1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment. The tempo/mood marking *ff assai animato.* is present.



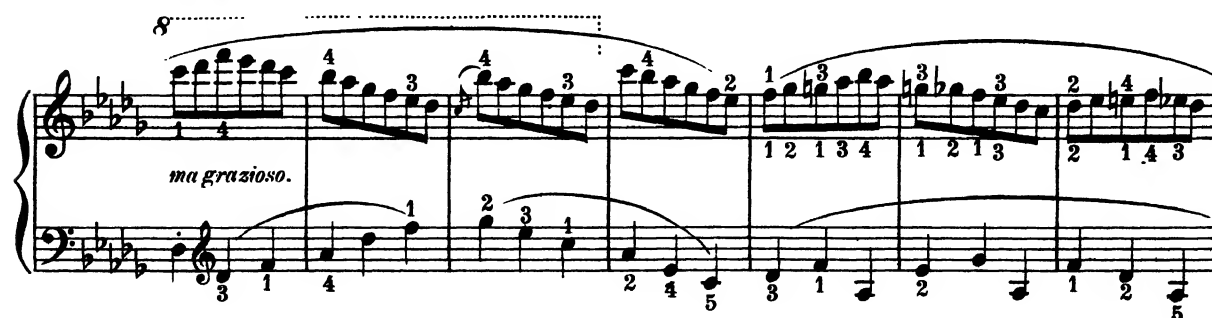
Second system of the musical score. The right hand continues the melodic development with complex fingerings (3, 1, 4, 5, 5, 4, 1, 3, 1, 4, 2, 3, 1, 4, 5, 5, 4, 2). The left hand accompaniment is dense. The tempo/mood marking *ff* is present.



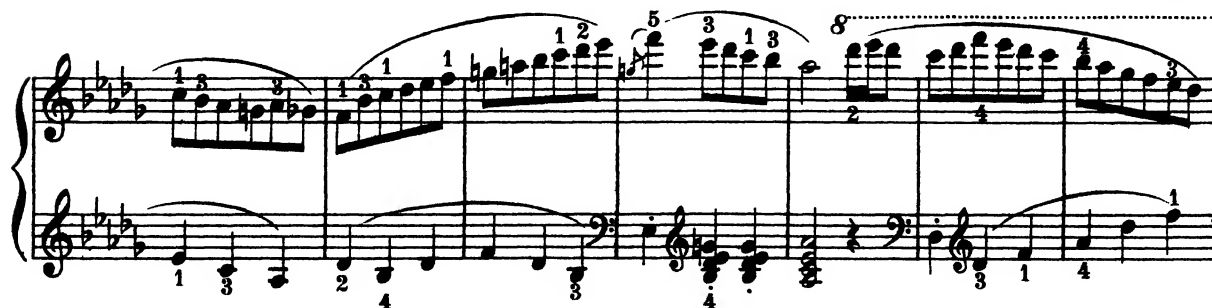
Third system of the musical score. The right hand has a more lyrical feel with fingerings (4, 5, 1, 3). The left hand accompaniment is simpler. The tempo/mood marking *dolce.* is present.



Fourth system of the musical score. The right hand features a more active melody with fingerings (4, 4, 5, 1, 3). The left hand accompaniment is consistent. The tempo/mood marking *brillante* is present.



Fifth system of the musical score. The right hand has a complex, rapid melody with many fingerings (1, 4, 4, 3, 4, 3, 2, 1, 3, 3, 3, 2, 4, 1, 4, 3). The left hand accompaniment is simple. The tempo/mood marking *ma grazioso.* is present.



Sixth system of the musical score. The right hand continues the rapid melody with fingerings (1, 2, 1, 2, 5, 3, 1, 3, 8, 4, 3). The left hand accompaniment is simple. The tempo/mood marking *ma grazioso.* is present.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a treble and bass staff, with some systems featuring a grand staff (treble and bass clef on a single staff). The notation is complex, featuring numerous fingerings (numbers 1-5), slurs, and articulations. The key signature is B-flat major (two flats). The piece is in 4/4 time. The first system includes a tempo marking 'Allegretto' and a dynamic marking 'p'. The notation is dense, with many sixteenth and thirty-second notes, and a variety of fingerings indicated throughout. The piece concludes with a final cadence in the last system.

First system of the musical score. The right hand features a melodic line with various ornaments and slurs, including a large slur spanning across measures. The left hand provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. A fortissimo (*ff*) dynamic marking is present in the final measure of the system.

Second system of the musical score. The right hand continues the melodic development with intricate fingerings and slurs. The left hand maintains a steady accompaniment. The system concludes with a measure marked with a fortissimo (*ff*) dynamic.

Third system of the musical score. The right hand shows a descending melodic phrase followed by an ascending one. The left hand accompaniment consists of chords and moving lines. The system ends with a measure marked with a fortissimo (*ff*) dynamic.

Fourth system of the musical score. The right hand features a series of slurred eighth notes. The left hand accompaniment includes chords and a moving bass line. The system concludes with a measure marked with a fortissimo (*ff*) dynamic.

Fifth system of the musical score. The right hand begins with a measure marked with a fortissimo (*ff*) dynamic, followed by a section marked *Moderato*. The left hand accompaniment includes chords and a moving bass line. The system concludes with a measure marked with a fortissimo (*ff*) dynamic.

Sixth system of the musical score. The right hand features a melodic line with various ornaments and slurs. The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a measure marked with a fortissimo (*ff*) dynamic.

## Romance

## "NEATH THE ALMOND BLOSSOM WAVING"

from "EURYANTHE."

C. M. von WEBER.

Andante con moto. ♩ = 72. ADOLAR.

Neath the al - mond blossom  
Un - ter blüh'n - den Man - del -

Str. pizz. *p*

wav - ing, by the Loi - re's flow - ing stream, Where my lov'd one first did charm me, There of  
bäu - men, an der Loi - re grün - em Strand, o wie se - lig ist's zu träu - men, wo ich

her I fond - ly dream. She, the pur - est,  
mei - ne Lie - be fand. Sie die Rei - ne,

Fl. Cl. Bsn. & Hns. Str.

sweet - est, dear - est! Chaste as snow, a rose most  
Ei - ne, Mei - ne! Keusch wie Schnee, wie Ro - - sen

Wind. ten. Str. Wind. ten. Str.

rare, 'Neath the al - mond blossom wav - ing She ap - pears in vis - ion fair, she ap -  
mild, un - ter blüh'n - den Man - del - bäu - men schwebt um mich ihr sü - sses Bild, schwebt um

pears in vis - ion fair. When the gold - en stars were  
mich ihr sü - sses Bild. Bei dem gold - 'nen Licht der

*dolce.* Wind *ten.* *ten.* Cello & Bsn. *dolce.*

shi - ning On the Loi - re's fer - tile shore Flash'd to Heav'n her ra - dant glan - ces Pledging  
Ster - ne an der Loi - re Blü - then strand, gab der rein - sten Lie - be ger - ne Au - gen -

love for ev - er - more. Joy - ful,  
stern ein Him - mels - pfand. Se - lig,

Wind. Cello & Bsn.

hope - ful, fond and faith - ful, Eye to - eye spoke love to -  
min - nig, hold und in - nig, Aug' in - Au - ge, Mund an -

*ten.* *ten.*



love, 'Neath the stars for-ev-er shin-ing Hearts were knit by Heav'n a - bove, hearts were  
 Mund, bei dem Leuch - ten ew-ger Ster-ne gab sich Herz dem Her - zen kund, gab sich

knit by Heav'n a - bove: Love-ly rose, of faith the  
 Herz dem Her - zen kund. Heil' - ger Treu - - e schön - ste

Wind.

*mf Str. legato assai*

to - ken On the Loi - re's ver-dant strand, E'en when storm and wave are  
 Ro - se, an der Loi - - re Blu-men - rand, ob auch Sturm und Wöl - le

rag - - ing, Thou the pledge of spring shalt stand.  
 to - - se, blüh - est du, des Len - zes Pfand.

Cl. Fl.

Fond - - est, pur - est, sweet - est, dear - est!  
 Zar - - te, Rei - ne, Sü - sse, Mei - ne!

Wind  
 ten

Str.

*Ad.*

I am thine, and thou mine own! Love-ly  
 Du mit mir ganz ein und mein, heil'-ger

Str.

rose, of faith the to - ken, Grace my dar - - ling's breast a - lone, grace my  
 Treu - - e schön-ste Ro - se, blüht in dei - - ner Brust al - lein, blüht in

dar - ling's breast a - - lone, grace my dar - ling's breast a - lone!  
 dei - ner Brust al - - lein, blüht in dei - ner Brust al - lein!

Wind.  
*p ritard.*

*ff*

*Ad.*

Nocturne  
from  
"A MIDSUMMER NIGHT'S DREAM"

Secondo.

Con moto tranquillo.

FELIX MENDELSSOHN BARTHOLDY.

*p*

*p* *mf* *cresc.* *dim.* *mf*

*cresc.* *cresc.* *p*

*cresc. ed agitato* *cresc.*

*f* *pp* *cresc.*

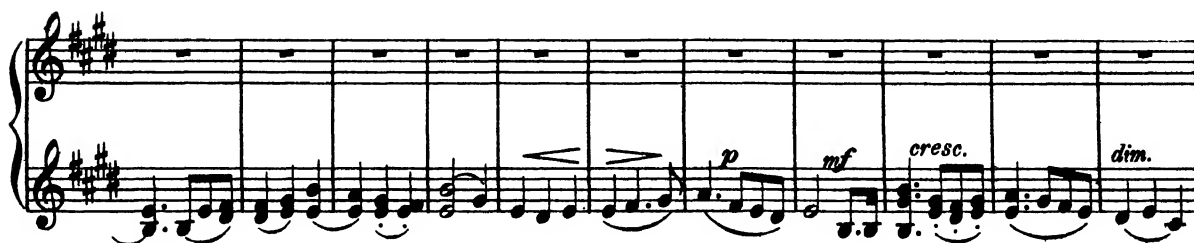
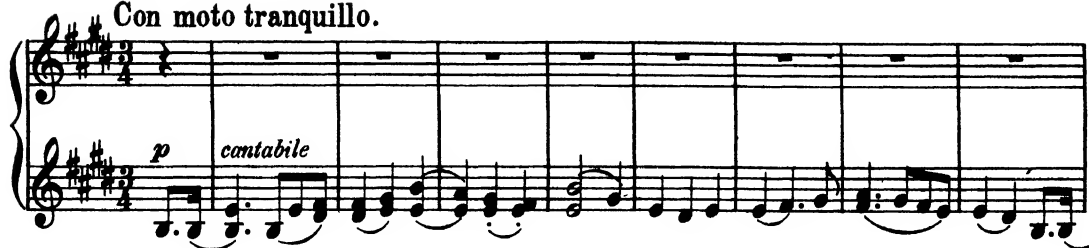
# Nocturne

from  
"A MIDSUMMER NIGHT'S DREAM"

Primo.

FELIX MENDELSSOHN BARTHOLDY.

Con moto tranquillo.



## Secondo.

This musical score, titled "Secondo.", is written for piano and bass. It consists of six systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as triplets, dynamics, and articulation.

**System 1:** The piano part features a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The bass part has a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. Dynamics include *cresc.*, *f*, and *pp*.

**System 2:** The piano part has a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The bass part has a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. Dynamics include *mf*, *cresc.*, and *f*.

**System 3:** The piano part has a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The bass part has a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. Dynamics include *cresc.*, *f*, and *pp*.

**System 4:** The piano part has a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The bass part has a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. Dynamics include *pp*, *p*, and *3*.

**System 5:** The piano part has a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The bass part has a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. Dynamics include *dim.*, *pp*, and *2*.

**System 6:** The piano part has a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand. The bass part has a triplet of eighth notes in the right hand, followed by a triplet of eighth notes in the left hand.

First system of musical notation (measures 1-4). The key signature is three sharps (F#, C#, G#). The music features a piano introduction with a treble staff and a bass staff. Dynamics include *f* (forte), *cresc* (crescendo), *f* (forte), and *pp* (pianissimo). The bass staff contains triplets in measures 3 and 4.

Second system of musical notation (measures 5-8). The music continues with a treble staff and a bass staff. Dynamics include *mf* (mezzo-forte), *cresc* (crescendo), *f* (forte), *sf* (sforzando), *cresc* (crescendo), *f* (forte), and *sf* (sforzando). The bass staff features triplets in measure 5.

Third system of musical notation (measures 9-12). The music continues with a treble staff and a bass staff. Dynamics include *f* (forte) and *pp* (pianissimo). The bass staff features triplets in measures 9, 10, and 11.

Fourth system of musical notation (measures 13-16). The music continues with a treble staff and a bass staff. The bass staff features a *mf* (mezzo-forte) dynamic in measure 14.

Fifth system of musical notation (measures 17-20). The music continues with a treble staff and a bass staff. Dynamics include *dim* (diminuendo) in measures 17 and 18, and *al pp* (allegretto pianissimo) in measure 19.

Sixth system of musical notation (measures 21-24). The music continues with a treble staff and a bass staff. Dynamics include *sempre pp* (sempre pianissimo) in measure 21 and *ben cantabile marc.* (ben cantabile marcato) in measure 22.

## Secondo.

This musical score, titled "Secondo.", is written for piano and violin. It consists of seven systems of music. The piano part is in the bass clef, and the violin part is in the treble clef. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The score includes various dynamic markings and articulations:

- System 1:** Piano part features a series of chords and single notes. Violin part has a melodic line with slurs and accents.
- System 2:** Piano part continues with chords. Violin part has a melodic line. A *cresc.* marking is present in the piano part.
- System 3:** Piano part features a melodic line with slurs. Violin part has a melodic line. A *dolce* marking is present in the piano part, and a *cresc.* marking is present in the violin part. A *f* marking is present in the piano part.
- System 4:** Piano part features a melodic line with slurs. Violin part has a melodic line. A *dim.* marking is present in the piano part, and a *pp* marking is present in the violin part.
- System 5:** Piano part features a melodic line with slurs. Violin part has a melodic line. A *cresc.* marking is present in the piano part, and a *f* marking is present in the violin part. A *dim.* marking is present in the piano part.
- System 6:** Piano part features a melodic line with slurs. Violin part has a melodic line. A *p* marking is present in the piano part, and a *pp una corda* marking is present in the violin part.
- System 7:** Piano part features a melodic line with slurs. Violin part has a melodic line. A *pp* marking is present in the piano part, and a *1* marking is present in the violin part.

First system of musical notation for the Primo part, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a complex, rapid sixteenth-note pattern, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation for the Primo part, measures 5-8. The right hand continues with rapid sixteenth-note passages. The left hand includes dynamic markings: *cresc.* (crescendo), *f* (forte), *dolce* (sweetly), and *cresc.* (crescendo).

Third system of musical notation for the Primo part, measures 9-12. The right hand features a triplet of eighth notes in measure 9. The left hand includes dynamic markings: *f* (forte), *dim.* (diminuendo), *dolce* (sweetly), *pp cantabile* (pianissimo, cantabile), and *cresc.* (crescendo).

Fourth system of musical notation for the Primo part, measures 13-16. The right hand continues with rapid sixteenth-note passages. The left hand includes dynamic markings: *f* (forte), *dim.* (diminuendo), and *p* (piano). A first ending bracket labeled "1" spans measures 15 and 16.

Fifth system of musical notation for the Primo part, measures 17-20. The right hand features a triplet of eighth notes in measure 17. The left hand includes the marking *pp una corda* (pianissimo, one string).

Sixth system of musical notation for the Primo part, measures 21-24. The right hand features a triplet of eighth notes in measure 21. The left hand includes the marking *ped.* (pedal).

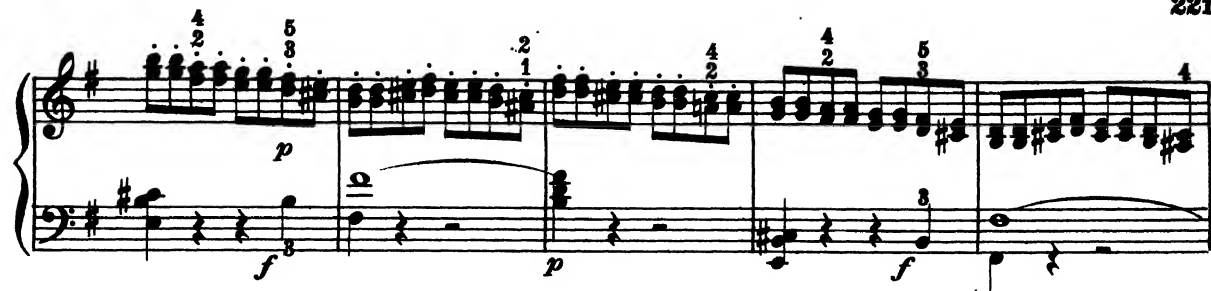


## Scherzo.

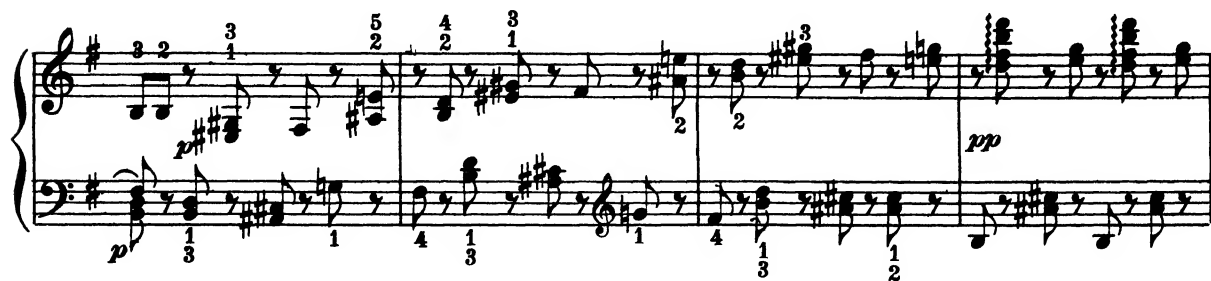
F. MENDELSSOHN BARTHOLDY, Op. 16. No. 2.

Presto.


The musical score is for a Scherzo in G major, Op. 16 No. 2 by Felix Mendelssohn Bartholdy. It is in 2/4 time and consists of six systems of piano and treble staves. The tempo is marked "Presto." The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *f* (forte), and *pp staccato*. The notation features rapid sixteenth-note passages, triplets, and staccato markings. Fingering numbers (1-5) are provided for many notes. The key signature has one sharp (F#). The score is written for piano and treble staves.



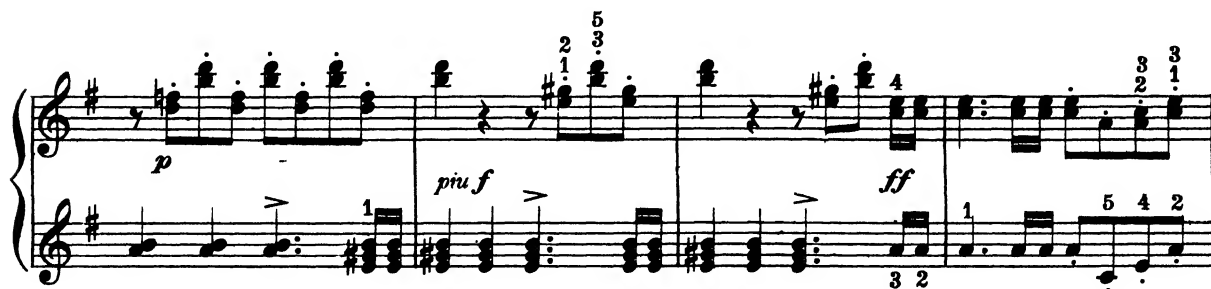
First system of musical notation. Treble and bass staves. Treble staff has complex chords with fingerings 4 2, 5 3, 2 1, 4 2, 5 3, 4. Bass staff has notes with dynamics *p*, *f*, *p*, *f*. A slur is present over the first two measures of the bass staff.



Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3 2, 3 1, 5 2, 4 2, 3 1, 3, 3. Bass staff has notes with fingerings 1 3, 1, 4 1 3, 1, 4 1 3, 1 2. Dynamics include *p* and *pp*.



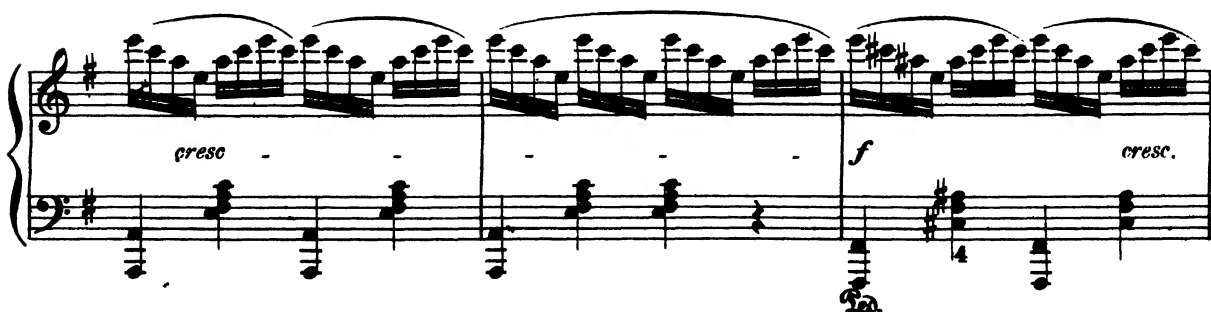
Third system of musical notation. Treble and bass staves. Treble staff has notes with dynamics *p*. Bass staff has notes with dynamics *f* and *f*. Fingerings 3 2, 1, 2 3 are shown.



Fourth system of musical notation. Treble and bass staves. Treble staff has notes with dynamics *p*, *piu f*, *ff*. Bass staff has notes with dynamics *piu f*, *ff*. Fingerings 5 3, 2 1, 4, 3 2, 3 1, 5 4 2 are shown.



Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 5 2, 3 1, 5 2, 3 1, 5 2, 5 3, 5 4, 5 4, 5 4. Bass staff has notes with dynamics *p*, *con fuoco*, *And.*



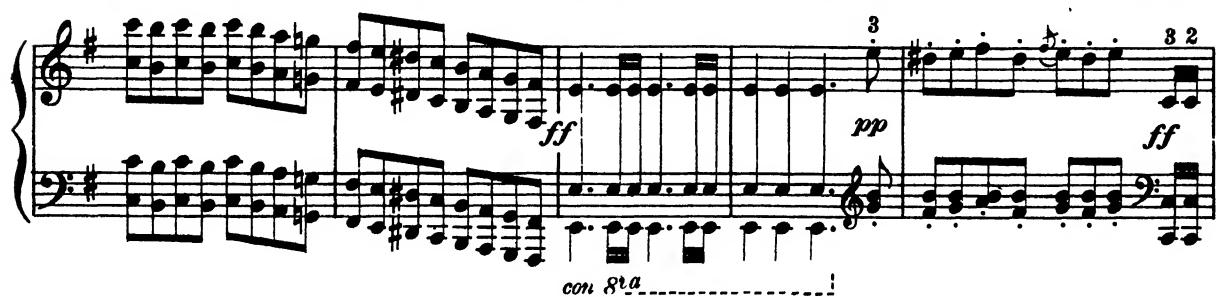
Sixth system of musical notation. Treble and bass staves. Treble staff has notes with dynamics *cresc.*, *f*, *cresc.*. Bass staff has notes with dynamics *cresc.*, *f*, *cresc.*. Fingerings 3 2, 4 are shown.



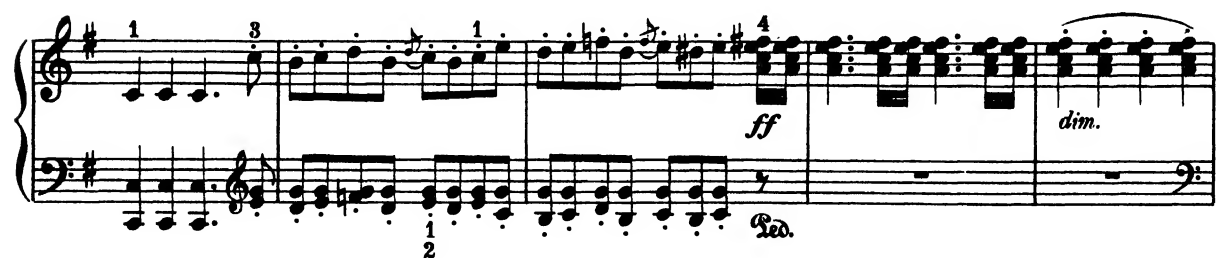
First system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with many beamed sixteenth notes and fingering numbers (8, 5, 3, 4, 4). A *ff* dynamic marking is present. Bass staff has a simpler accompaniment with some chords and a single note marked with an asterisk.



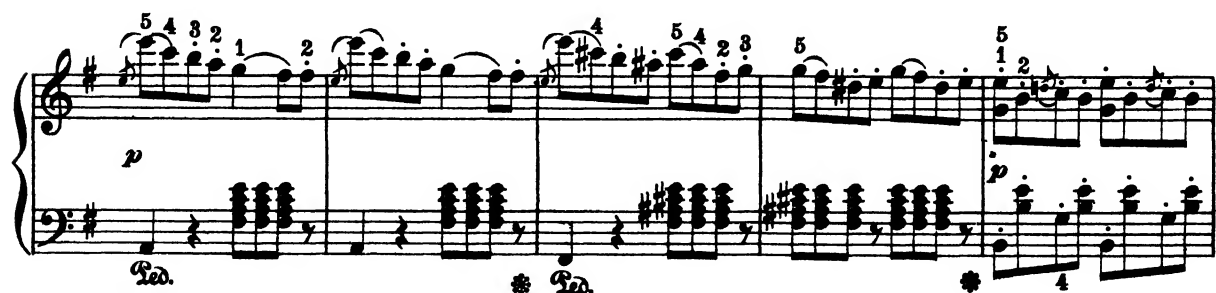
Second system of musical notation. Treble staff continues the melodic line with various fingering numbers (3, 4, 4, 5, 8, 2, 1, 5, 3, 2, 1, 2). A *ff* dynamic marking is present. Bass staff has a steady accompaniment.



Third system of musical notation. Treble staff has a melodic line with fingering numbers (3, 3, 2). Dynamics include *ff*, *mp*, and *ff*. Bass staff has a steady accompaniment. The text *con 8va* is written below the bass staff.



Fourth system of musical notation. Treble staff has a melodic line with fingering numbers (1, 3, 1, 4). Dynamics include *ff* and *dim.*. Bass staff has a steady accompaniment with a *Qto.* marking.



Fifth system of musical notation. Treble staff has a melodic line with many beamed notes and fingering numbers (5, 4, 3, 2, 1, 2, 4, 5, 4, 2, 3, 5, 5, 1, 2). A *p* dynamic marking is present. Bass staff has a steady accompaniment with a *Qto.* marking.



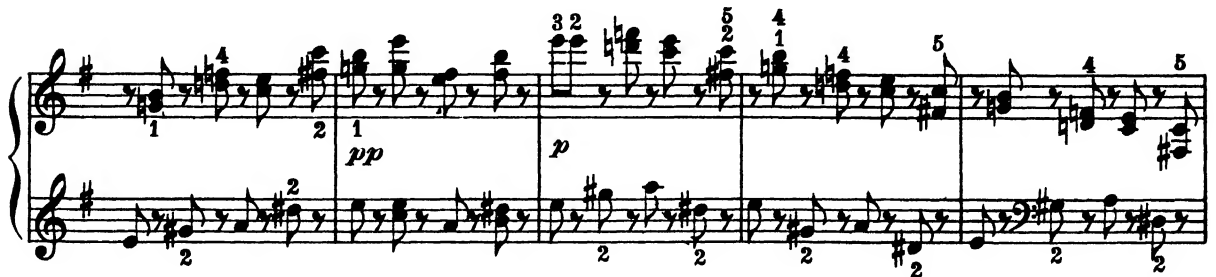
Sixth system of musical notation. Treble staff has a melodic line with fingering numbers (2, 1, 4, 5, 4, 2). Bass staff has a steady accompaniment with a *Qto.* marking.



First system of musical notation. Treble and bass staves. Treble staff features complex chords and arpeggios with fingerings 4 1 2 5, 5 3 2, 4 2, 4 2, 5 3, and 2 1. Bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *f*.



Second system of musical notation. Treble staff continues with arpeggiated figures and fingerings 4, 4, 5, 4 3 2, 4 2, 5 2, 4 1, and 4. Bass staff has a more active line with fingerings 1 2, 2 3, 4, 1 2, 1 2, and 2. Dynamics include *pp* and *p*.



Third system of musical notation. Treble staff features rapid arpeggiated passages with fingerings 1 2, 1, 3 2, 5 2, 4 1, 4, 5, and 4. Bass staff has a steady eighth-note accompaniment with fingerings 2, 2, 2, 2, 2, and 2. Dynamics include *pp* and *p*.



Fourth system of musical notation. Treble staff includes a *dim.* marking, a *f* dynamic, and a *pp* dynamic. It features a complex arpeggiated figure with fingerings 2 1 2, 2 1, 2 1, 1 3, 2 1, and 2. Bass staff has a steady eighth-note accompaniment. A *Ped.* marking is present.



Fifth system of musical notation. Treble staff features rapid arpeggiated passages with fingerings 1 3, 2 1 2 3, 3 2 2 3, 1 2, and 4 1. Bass staff has a steady eighth-note accompaniment. A *sempre Ped.* marking is present.



Sixth system of musical notation. Treble staff features rapid arpeggiated passages with fingerings 2, 2, 2, and 2. Bass staff has a steady eighth-note accompaniment. A *pp* dynamic is present.

## If With All Your Hearts.

TENOR ARIA.

ELIJAH.

MENDELSSOHN.

Andante con moto.  $\text{♩} = 72$ 

If with all your hearts ye tru-ly seek me,

ye shall e-ver sure-ly find me. Thus saith our God, If with

all your hearts ye tru-ly seek me, yeshall e-ver sure-ly find me.

Thus saith our God, thus saith our God. Oh! that I

knew where I might find Him, that I might e-ven come be-fore His pre-sence!

Oh! that I knew where I might find Him, that I might e-ven come be-fore His

*resc.*

*p*

*resc.*

pre-sence! come be-fore his pre-sence! Oh! that I knew

*sf*

*p*

*dim.*

where I might find Him! If with all your hearts yetru-ly

*pp*

*sf*

*p*

seek me, ye shall e-versure-ly find me. Thus saith our God,

ye shall e-versure-ly find me, thus saith our God.

*sf*

*p*

# An Old Romance.

## PART I.—O FLY WITH ME.

Andante.  $\text{♩} = 144$ .

MENDELSSOHN.

SOPRANO.

O fly with me, and be my love, And let my home thy dwelling be; And when a-far a-

O fly with me, and be my love, And let my home thy dwelling be; And when a-far a-

O fly with me, and be my love, And let my home thy dwelling be; And when a-far a-

O fly with me, and be my love, And let my home thy dwelling be; And when a-far a-

way we rove, O let my heart be all to thee, And when a-far a-way we rove, O let my

way we rove, O let my heart be all to thee, And when a-far a-way we rove, O let my

way we rove, O let my heart be all to thee, And when a-far a-way we rove, O let my

way we rove, O let my heart be all to thee, And when a-far a-way we rove, O let my

heart be all to thee. But if thou wilt not, here I'll die, And dreary wilt thou

heart be all to thee. But if thou wilt not, here I'll die, And dreary wilt thou

heart be all to thee. But if thou wilt not, here I'll die, And dreary wilt thou

heart be all to thee. But if thou wilt not, here I'll die, And dreary wilt thou

be, and lone, For tho' from home thou dost not fly, Home-joys are fled, when I am gone,

be, and lone, For tho' from home thou dost not fly, Home-joys are fled, when I am gone,

be, and lone, For tho' from home thou dost not fly, Home-joys are fled, when I am gone,

be, and lone, For tho' from home thou dost not fly, Home-joys are fled, when I am gone,

For tho' from home thou dost not fly, Home-joys are fled, when I am gone. Homejoys are fled when I am gone.

For tho' from home thou dost not fly, Homejoys are fled, when I am gone.

## PART II. \_ ONE NIGHT THERE CAME.

Un poco Allegro.

One night there came, in the gay spring-time, A frost o'er the flow'rets bright, And the rime brought

One night there came, in the gay spring-time, A frost o'er the flow'rets bright, And the rime brought

death and de - struc - tion, brought death and de - struc - tion. A youth had once lov'd a

de - struc - - - tion.

death and de - struc - tion, brought death and de - struc - tion. A youth had once lov'd a

de - struc - - - tion.

mai - den gay, They fled from home on a night in May, And none e - ver knew, none e - ver of their

mai - den gay, They fled from home on a night in May, And none e - ver knew, none e - ver of their



knew of their go - ing. They wander'd wide o'er the world a - far, But ne - ver be-held fortune's go - ing.

gui - ding star; In blight and sor - row, in sor - row they end - ed. they end - ed.

gui - ding star; In blight and sor - row, in sor - row they end - ed. they end - ed.

*rit.* *Attacca.*

## PART III.—OVER THEIR GRAVE.

Assai sostenuto. ♩ = 66.

O-ver their grave the lin-den is grow-ing, The birds sweetly sing-ing, and the soft winds blow-ing, While on the greensward beneath it's shade Sit vil-lage swain and ro - sy

O-ver their grave the lin-den is grow-ing, The birds sweetly sing-ing, and the soft winds blow-ing, While on the greensward beneath it's shade Sit vil-lage swain and ro - sy

*cresc.* *dim.* *p*

maid, While on the greensward be-neath its shade. Sit vil-lage swain and ro-sy maid.

*cresc.* *dim.* *p*

maid, While on the greensward be-neath its shade. Sit vil-lage swain and ro-sy maid.

*cresc.* *dim.* *p*

*mf* *p*

The soft low winds in sad-ness are sigh-ing, The birds' faint notes with the day-light are

*mf* *p*

The soft low winds in sad-ness are sigh-ing, The birds' faint notes with the day-light are

*mf* *p*

*cresc.* *dim.* *p*

dy-ing; The maid and her swain lis-ten si-lent - ly, And weep, but they weep with-out know-ing

*cresc.* *dim.* *p*

dy-ing; The maid and her swain lis-ten si-lent - ly, And weep, but they weep with-out know-ing

*cresc.* *dim.* *p*

*cresc.* *p* *pp*

why, The maid and her swain lis-ten si-lent - ly, And weep, but they weep with-out know-ing why.

*cresc.* *p* *pp*

why, The maid and her swain lis-ten si-lent - ly, And weep, but they weep with-out know-ing why.

*cresc.* *p* *pp*

# I Love Thee So.

## ARIA from HANS HEILING.

MARSCHNER.

*Allegro non troppo. con affetto.*  
♩ = 132 *Heiling.*

Up on that day when thy dear vows were fondly  
*An je-nem Tag da du mir Treu - - e ver-*

plight-ed, And I in bliss and pain was low - - ly at thy  
*spro - chen, als ich in Wonn' und Schmerz zu dei - - nen Fü - ssen*

feet, Yes, ah! yes, my heart with dawn of glo - rious wak-ing day was  
*rang, - da, ja da, da ist in mei - ner Brust der Mor-gen an - ge.*

light-ed, And then up - on my soul there fell a si - - lence calm and  
*bro-chen, ge - stillt, ge - stillt zum er - sten-mal war mei - - ner See - le*

*cresc.*

*sfz*

*2do*

sweet, up-on my soul there fell a si - - lence calm and sweet.  
*Drang, ge-stillt zum er - sten-mal war mei - - ner See - le Drang.*

Mid gloom-y dark and cheer-less night,      And wear-y longing and my hearts lone  
*Aus trü-ber freu-den - lo - ser Nacht      bin ich zum hel-len Le-ben da er-*

strife,      Thou\_      yes,      thou      with o-ver flow - -  
*wacht.      Du\_      ja      du      hast ü-ber - schweng -*

- - ing joy hast filled my life.      Yes, thou with joy now  
*- - lich se - - lig mich ge-macht,      ja du hast ü - - ber-*

o - ver - flow - ing,      with joy      hast filled my life.  
*schweng-lich se - lig,      ja se - - lig mich ge - macht!*

*p* *cre - scen - do* *f*

*Andante espressivo.*

*pp*

Oh! let thy pledg - es nev - er wa - ver, thy vows once  
 O lass die Treu - e nie - mals wan - ken, o lass die

spo - ken last for - ev - er. Hold fast thy love in thy heart now  
 Treu - e nie - mals wan - ken, halt fest die Lie - be in dei - nem

ar - dent, In thee a - lone I live, in thee a - lone I live. I loveth thee  
 Her - zen, in dir nur le - be ich, in dir nur le - be ich! Ich lie - be

now with love so bound - less, with love that fa - deth, di - eth  
 dich so oh - ne Schran - ken, ich lie - be dich so oh - ne

nev - er. I love thee now with fears and tor - ment, be -  
 Schran - ken, ich lie - be dich mit tau - send Schmer - zen mit

*cresc.*

hold — what love to thee I give! Couldst thou ev - er  
 Höl - len-qua-len lieb' ich dich! könntest du je von mir

*stringendo*

*f dim. p pp*

leave me, Couldst thy heart grow cold for-sake me, woe — to us! then  
 las - sen, könn - te je dein Herz er - kal - ten, Weh! uns bei - den

*cresc. f*

woe! woe! Ah! such thoughts bring mad-ness  
 dann! Weh! *Allegro.* Schon bei dem Ge - dan - ken

*p cresc. fp p*

o - ver me, all fren - zied make me.  
 fas - sen mich die fin - stern Ge - wal - - ten.

*p*

To vengeance dark I would fain on-ward go.  
*trei-ben zu gräss - li-cher Ra-che mich an!*

Ah! such thoughts bring mad-ness o - ver me, all fren-zied make me. To  
*schon bei dem Ge-dan-ken fas-sen mich die finstern Ge-wal-ten, trei-*

ven - geance dark I would fain onward go.  
*- ben zu gräss-li-cher Ra - che mich an.*

I love thee now with fond-ness un - end - ing,  
*Ich lie - be dich mit blu - ten - dem Her - zen,*

with pain and bliss and ten - der-ness blend - ing, I love thee now with fond - ness un -  
*ich lie - be dich mit end - lo - sen Schmer - zen, ich lie - be dich mit blu - ten-dem*

end - ing, And ten - - - der - ness blend - ing, With fears and with anguish, With  
Her - zen, mit end - - - lo - sen Schmer - zen, mit Arg - wohn und Bangen, mit

hopes that nev - er lan - guish, With hopes that nev - er lan - guish, I love thee now with fears and with  
ra - sen - dem Ver - lan - gen, mit ra - sen - dem Ver - lan - gen, ich lie - be dich mit Arg - wohn und

anguish, With hopes that nev - er lan - guish, I love thee now with fond - ness un -  
Bang - en, mit ra - sen - dem Ver - lan - gen, ich lie - be dich mit blu - ten - dem

end - ing, And ten - der - ness blend - ing, With fears and with  
Her - zen, mit end - lo - sen Schmer - zen, mit Arg - wohn und

an - guish, With hopes that nev - er, hopes that nev - er lan - - - guish. So love I  
Ban - gen, mit ra - sen - dem, mit ra - sen - dem Ver - lan - - - gen, So lieb ich



thee. Ah! yes, so love I thee.  
dich, so, ja so lieb ich dich!

*f*

*Red.*

*pp*

*Red.*

*pp*

*pp*

*pp*

*Red.*

# Why? (WARUM?)

237

ROBERT SCHUMANN, Op. 12, No. 3.

Slowly and softly. (M.M. ♩ 58.)

The musical score is written for piano and consists of five systems. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo and dynamics are indicated as 'Slowly and softly. (M.M. ♩ 58.)'. The score includes various musical notations such as notes, rests, and dynamic markings like *rit.*, *f*, and *pp*. Fingerings and articulation are indicated throughout. The piece concludes with a final chord marked with a double bar line.

Whims.  
(GRILLEN)

ROBERT SCHUMANN, Op. 12, No. 4.

With Humor. (M. M. ♩ = 192.)

The musical score for Robert Schumann's 'Whims.' (Grillen), Op. 12, No. 4, is presented in six systems. The key signature is two flats (B-flat major), and the time signature is 3/4. The tempo is 'With Humor' and the metronome marking is 'M. M. ♩ = 192.' The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mf', 'f', and 'ff'. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and a star symbol. The piece concludes with a double bar line and repeat signs.

This page of musical notation consists of seven systems of staves, each containing a treble and bass staff joined by a brace. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above or below notes. The piece features several dynamic changes, including *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are also markings for *ritard.* (ritardando) and *rit.* (ritardando). The notation includes complex passages with many beamed notes and slurs, suggesting a technically demanding piece. The page ends with a double bar line and a repeat sign, followed by two endings marked 1. and 2.

System 1: *ff* dynamics, complex melodic lines in both hands.

System 2: *ff* dynamics, complex melodic lines in both hands.

System 3: *p* dynamics, complex melodic lines in both hands.

System 4: *ff* dynamics, complex melodic lines in both hands.

System 5: *mf* dynamics, complex melodic lines in both hands.

System 6: *mf* dynamics, complex melodic lines in both hands.

System 7: *mf* dynamics, complex melodic lines in both hands.

This page of musical notation is for a piano piece, consisting of seven systems of staves. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The music is characterized by dense, complex chords and arpeggiated textures, often spanning multiple octaves. Dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), and *sf* (sforzando) are used throughout. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings, including "Ped." and "Ped. \*", are present at the bottom of several systems, indicating sustained pedal points or specific pedaling techniques. The notation includes various musical symbols such as slurs, ties, and accents, and the piece concludes with a double bar line.

















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